

PHILIP KIRKLAND

6

0

The equation is simple. This studio functions on a 56 hour - 7 day week work schedule within normal costs; not on the ordinary 40 hour schedule. Thus, we provide agencies, manufacturers, and publishers with 16 extra hours without overtime charges.

This economy, when equated with the exceptional quality of our services, is of major importance to you in today's market, which demands the utmost in effective promotion within current economical budgets.

Gussin-Radin Studios, Inc.

230 West 42 St. • NYC 36 • Telephone 7-7353



new york's only complete photographic and service studio operating seven days weekly: our services include, photography, design, dye transfers, flexichromes, veloxes, color and black and white retouching, mechanicals.

PHO
LET
INC

216 EAST
NEW YORK
MU 2-2

216 EAST 45TH STREET
NEW YORK 17, N.Y.
MU 2-2346

D'AMICO GOTHIC 7

D'AMICO GOTHIC 3

D'AMICO GOTHIC COND. 5

D'AMICO GOTHIC S

D'AMICO GOTHIC 3

D'AMICO GOTHIC 7

A CREATIVE CUSTOM SERVICE UNIQUE IN ITS FIELD SINCE 1936



**confidentially,
in WASHINGTON . . .**

It's LEE SALSBERY STUDIOS

for the finest illustrative and advertising photography

937 F ST. WASHINGTON, D.C. ST. 3-1377

here it is

CAMreport

CREATIVE ADVERTISING MANAGEMENT

*a new newsletter service for all art and photographic
executives who must know* **prices salaries business volume**
buying trends tax developments legal data ethical problems

If you make decisions — about ad art/photography/design — CAM Reports is for you. Whether you buy or sell, you'll want this twice-a-month crisp reading report. For the first time, art and photographic executives will have facts where there have been no facts. Now you can be in-the-know on what's happening in your city and around the country in art and advertising.

CAM REPORTS WILL:

save you time. Its lightning fast readability gives you basic data, unavailable up to now, in a few minutes reading.

save you money. By familiarizing you with industry trends in salaries and prices, it sharpens your factual background for buying and selling supplies and services.

give you factual bases of comparison. Data tables on studio billings will reveal broad trends against which you can measure your performance. Data on percentages of costs for studio operation factors (selling expense, rent, talent, etc.) will enable you to see where your breakdown fits into the general practice.

give you up-to-date data. Published twice-a-month with

data as new as the day before mailing, information is rushed to you at the peak of its significance.

alert you to buying trends. Accurate, prompt reportage of trends, fads, swings in art, photography and business practice can mean the difference of hundreds of dollars to you.

prevent headaches. Just one item on taxes, accounting or law may save you — in dollars, time and aggravation — many, many times the value of the year's subscription.

Fortify your decisions with never-before available facts. Subscribe now. Accept this no-risk offer.

Regular rate is \$20.00 a year (24 issues). Prepublication subscriptions accepted now are \$15.00. If you're not fully satisfied with the first six issues, your full payment will be refunded.

A "letter" to studio management. CAM Reports is an experiment. It's the first publication to limit its editorial material to you and your problems. It will research, compile and publish facts you, your accountants and your lawyers have been unable to gather. Without advertising, and with the relatively small number of studios, CAM Reports needs your support now to make the experiment work. Won't you subscribe right now, immediately after reading this page?

With your subscription, CAM Reports will end, once and for all, a major vacuum in this field — the absence of accurate, prompt and trustworthy news. You no longer will have to ask anyone you meet, "How's business?" With CAM Reports, you will know and be able to tell others.

CAM Reports — The first exclusive studio newsletter. CAM Reports will be published by the publishers of ART DIRECTION. It is being prepared and edited in answer to the many requests we have received from studio owners and executives for a publication geared to the suppliers of art and photography. Many studios have already subscribed to CAM Reports, based upon a "dry run" edition and a desire to get a news publication for this field started. Studio subscribers may, if they wish, join in the various surveys now being made and prepared for the future.

The National Association of Art Services, Inc., has already purchased subscriptions for each of its member studios. Inquiries are invited from any other studio organizations.

While agency and company subscriptions will be accepted, it is understood that CAM Reports will be written for studio management and that CAM Reports reserves the right to limit subscriptions to studio personnel exclusively.

TO BE MONEY AHEAD, TIME AHEAD, ON TOP OF THE FACTS, SUBSCRIBE NOW.

CAM REPORT 19 WEST 44th ST., ROOM 509 NEW YORK 36, N. Y.

Yes. Send me Creative Advertising Management Report now, at the no-risk* prepublication rate of \$15.00 for 24 issues. Payment is enclosed. I understand that CAM Report will publish Volume 1, No. 1 this September.

SUBSCRIPTION BLANK

NAME _____

TITLE _____

ADDRESS _____

CITY _____

ZONE _____

STATE _____

CAM Report is published by the publishers of ART DIRECTION

ne

or
will
ity

to

ge
ce

or
y,

be

p-
th

w.

-

y

sk

or-

-

-

-

-

M

This

is s

It o

S

bro

she

pac

to

ap

by

sy

ev

ey

of

th

to

th

m

b

n

ART DIRECTION

THE MAGAZINE OF CREATIVE ADVERTISING • OFFICIAL PUBLICATION OF THE NATIONAL SOCIETY OF ART DIRECTORS

Mood packaging is hard sell

This notion that an esthetically pleasing package or ad or display is soft sell is pure nonsense. Take mood packaging, for example. It can be the most effective form of selling.

Schaefer's new beer cans, Johnson's rug cleaner can, Seabrook's box for Luchow's food products are all selling off the shelf in stiff competition with other brands. Why the eye-pleasing package? Why the minimum sales pitch? How is this supposed to move merchandise?

There are many arguments advanced by proponents of this approach. Some of the chief points are: 1) They sell quality by inference, association with a mood picture or by visual symbols. They build a favorable emotional response without evoking a rational defense as might a direct claim. 2) The eye-appealing package is often a year-round gift item instead of simply a utility item. 3) There's a swing toward packages that grace the table at home. And as a corollary, there's a swing toward packages that are more pleasing to handle any place in the home, from toothpaste dispensers to paper cups.

Shifting, rising standards of consumer taste and public resentment toward screaming ads and packages can be over valued, but to some extent they exist and encourage the swing toward more esthetically satisfying packages.

Art Direction, published monthly by Advertising Trade Publications Inc., 19 W. 44 St., New York 36, N. Y. YUkon 6-4930 Subscription price \$4.00 per year; \$7.00 for two years; \$4.50 a year for Canada and \$6.50 for other countries. Back issues 65¢ per copy. Publisher assumes no responsibility for manuscripts or artwork submitted. Entered as second-class matter at the post office at New York, N. Y., with additional entry as second-class matter at the post office at Baltimore, Maryland.

ART/DESIGN PACESETTERS

Toronto's leaders	34
Tops in Milwaukee	36
Pacesetters in the Capital	38
Tops in Springfield	40

ART DIRECTIONS

What in the world is hard sell?	
by Stephen Baker	60

RESEARCH

Aimed design, Dr. Irving A. Taylor	21
Starch reader impression analysis	31

TV-FILM REPORT

Hard-sell can be entertaining,	
Ralph Porter	46

COPY CORNER

Art Directors I Have Known,	
Glenn E. Martin	18

PRODUCTION BULLETIN

13

IN EUROPE

32

NEWS & VIEWS

Business briefs	6
Letters	8
Coming events	10
Cover designer	22
What's new	23
News	25
What's best	28
The AGD	41
West Coast	42
In Chicago	42
In Philadelphia	44

TRADE TALK

51

SERVICES

Booknotes	45
Bookshelf	56
Ready reference, classified	58
Index to advertisers	57

Publisher: Don Barron • **Editor:** Edward Gottschall
Designer: Ken Saco • **Asst. Editor:** Ann Cohen
Asst. Designer: Larry Alvaro • **Circulation:** Calla White
Advertising: Robert Miller • **Traffic:** Yvonne Lusardi

ASSOCIATE EDITORS: Atlanta, Richard Brunelli; Baltimore, Frank C. Mirabile; Boston, Mark Kelley; Chicago, Len Rubenstein; Cincinnati, George Tanton; Cleveland, King D. Beach; Dallas-Ft. Worth, Fred F. Tallaferry; Denver, Norman Zander Friedl; Detroit, Jack Keenan; Kansas City, Thomas R. Korchak; Los Angeles, Arthur Sherman; Memphis, Kathryn Huckabee; Miami, Peggy Strickland; Milwaukee, Allen P. Zoellick; Minneapolis-St. Paul, Robert Connolly; Montreal, Frank Lipari; Nashville, Harold West; New York, Edward R. Wade; Omaha, John Andrews; Philadelphia, Lester La Bove; Pittsburgh, Wm. E. Pennysly; Portland, Ore., Pat Shaylor; Richmond, Frank W. Mann, Jr.; Rochester, Douglas S. Lloyd; St. Louis, Preston E. Bogart; San Francisco, Cal Anderson; Seattle, Art Hupy; Spokane, Hal Bacon; Toronto, Stanley Fumival; Washington, D. C., Virgil Jackson.

NSAD OFFICERS: James G. Sherman, Chicago, President; Clark L. Robinson, Cleveland, 1st Vice President; Marlowe Hartung, Seattle, 2nd Vice President; Robert West, New York, Secretary-Treasurer. NSAD Headquarters: 115 E. 40th St., N. Y. 16, N. Y. Phone: MUrray Hill 5-4340.

MID-WEST REPRESENTATIVE: Prendergast & Minahan, 185 N. Wabash Ave., Chicago 1, Ill. Phone: Financial 6-0993.

WEST COAST REPRESENTATIVE: H. L. Mitchell & Associates, 1450 Lorain Rd., San Marino, Cal. Phone: CUMberland 3-4394. James T. Stevenson, 5901 Buena Vista Ave., Oakland 18, Cal., OLYmpic 3-8602.



Call
**CI
6-
28
47**

*See our slick
slide show
of what's
new in art,
design,
storyboards,
photography
and sales
promotion.
Right
at your desk.*

Klebe studio
3 West 46 St.
N.Y. 36, N.Y.

business brleifs

The weather's hot but business still isn't. In this sweating-out period there's a lot of second thinking as to what's to blame and what's to be done.

Despite all the advocacy of more advertising and more intensive selling some signs point elsewhere. "This is a capital goods recession" cry some. It's caused by reduced investments by business men in plant equipment and expansion. It isn't the consumer who needs to be whipped into a confident, spending mood. It's the businessmen who need the confidence they wish the consumer had.

There are those also who used to say, "Sell harder". The Auto-Buy-Now drive was supposed to be hard sell. Objectionable to some folks, but a real sales effort. In Cleveland and some other spots it moved goods too.

What's wrong with it? Today's second thinkers say screaming at the consumer and ordering him to buy, scaring him to buy, can't go far unless the reasons for not buying are removed. And the reasons, they say, are poor merchandise at high prices. Poor quality merchandise — cars with body and engine defects, appliances that short circuit, "no-iron" fabrics that need to be ironed, goods that don't live up to their promise, goods that cost more than last year but offer no more. The consumer has no confidence in the merchandise.

If this thinking is right, all the advertising and promoting and selling in the world isn't going to do too much good until manufacturers make merchandise the consumer wants.

Probably the situation isn't all black nor all white. There's much that new product development must do, much that intensified selling must. One without the other doesn't make too much sense.

Perhaps we are entering a period where new products, or products with tangible and believable improvements are going to hit the market. With more of a "use" story to tell, less of a problem of selling marginal differences, the tone of ads, of their design and illustration, may be due for a swing to more simplicity, more directness of copy and visual, less sophistication. We'll soon see.



NOW

Leatherette files to hold 12 issues of Art Direction.

\$2.50 each, 3 for \$7.00, 6 for \$13.00. Satisfaction guaranteed or your money back.

Mail coupon today.

Jesse Jones Box Corp., Dept. 280
P.O. Box 5120
Philadelphia 41, Penna.

Please send me, postpaid, _____
files. I enclose \$_____ Bill me ☐

Name (please print) _____

Address _____

City _____

State _____



Photographer: Richard Rutledge
Art Director: Tom Heck
Agency: McCann-Erickson
Client: American Rayon Institute, Inc.
Color Transparency Retouching:
ESTELLE FRIEDMAN ASSOCIATES
 141 East 44 St. NYC 17. MURRAY HILL 7-7194

letters

transplanted seed corn...

Your June issue indicates I was a guest speaker at the Chicago ADC. I was a guest at St. Louis. My real reason for correcting this is to say that the St. Louis club is very warm hearted and I am sure that anyone who accepts an invitation to speak there will long remember their hospitality.

John Averill



Tomorrow's pros...

Thought you might be interested in the enclosed photos—I am teaching at the School of Visual Arts and the final project was a mural produced and designed by the students.

30 students attacked the walls and painted alphabets, mechanical drawing equipment, etc. Large cardboard constructions were hung from the ceiling and three dimensional objects were tacked to the wall.

I think this was a rather successful large scale job performed by 2nd year design students.

Jack Wolfgang Beck,
Designer, N.Y.C.

Paris in the Spring...

Paris in the Spring is cold and damp—but still pretty. We have moved and finally settled and I am located and ready for work. I have a very nice studio and will concentrate on some creative work. You might say, "have camera, don't have to travel far", because for folks who want pictures from Europe, I am here.

I'd love to hear from all the gang back home. Tell them to write me at 8 Avenue de la Mesange, Parc St. Maur, Seine, France.

Timothy Galfas, photographer
 and past president, Art Directors
 Club of Atlanta

WE'LL GIVE YOU A

STATMASTER®

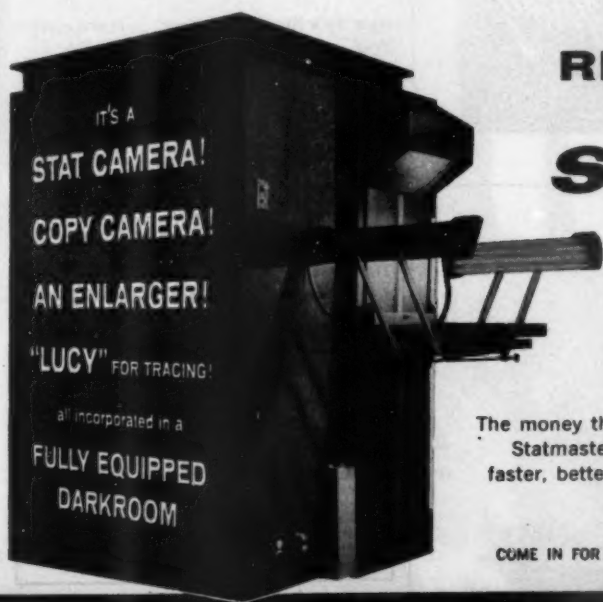
ABSOLUTELY FREE...

—If we fail to prove that the STATMASTER produces the finest, sharpest, reproduction quality **STATS or COPY PRINTS** (on any grade or weight of paper) **Enlarged or Reduced . . . in Line or Halftone . . . Negative or Positive . . .** faster, better, more economically . . . and with greater ease, versatility and simplicity, than any existing Stat machine or Photo-copying equipment.

Save 80% to 90% of your STAT, FILM and VELOX Costs!

Why continue to pay for poor quality, slow service, overtime and special service charges?

The STATMASTER offers you freedom from "deadline" worries, plus substantial savings . . . without increasing your present overhead or personnel. Anyone . . . can operate a STATMASTER. No knowledge of photography is needed. No maintenance required!



RENT or PURCHASE

the new, revolutionary

STATMASTER®

...includes all accessories, installation and instruction.

only **\$115⁰⁰** per month

... no down payment . . . nothing else to buy!

The money that you are now spending for Stats alone, will pay for your Statmaster as well as the Stats. What's more, you can give your clients faster, better and more versatile service, any hour of the day or night.

COME IN FOR AN EXCITING DEMONSTRATION, OR SEND FOR DESCRIPTIVE LITERATURE.

STATMASTER CORP. 19 West 44th St., New York 36, N.Y. • OXford 7-9240

REPROPORTIONING

With Flexo-Lettering Reproportioning, it is possible to control one dimension while condensing or expanding the other. Type, lettering, trade marks, logos, photos, illustrations and complete units can be made taller without becoming wider; shorter without becoming narrower, and vice versa. Reproportioning saves time, saves space, gives greater display value without increasing overall size, and costs but a fraction of the charges involved in re-doing art by any other method.



Original



Width Expanded, Height Retained



Height Retained



Width Further Expanded, Height Retained

**FLEXO-LETTERING CO. INC., 305 EAST 46th STREET, NEW YORK 17
PLAZA 3-4943**



Since 1937
The Greatest
Name in
Trick Photography
and
Process Lettering



New York: **Joe,**
Bob Miller
YUkon 6-4930
19 W. 44th St.
N. Y. 36

**write up this
job ticket...**

It's another order
from our ad in
A/r/t D/irection
It gets results!

calendar

Aug. 13-16 . . . Affiliated Advertising Agencies Network, annual international meeting, Lord Baltimore Hotel, Baltimore.

Through Aug. 22 . . . Frederick O'Hara Prints, comprehensive show, University Gallery, New Mexico Highlands University, Las Vegas. Also print workshop to be taught by O'Hara.

Sept. 5-8 . . . Mail Advertising Service Association, 37th annual convention, Chase-Park Plaza, St. Louis.

Sept. 10-12 . . . Direct Mail Advertising Association, 41st annual convention, Chase-Park Plaza, St. Louis.

Sept. 15-17 . . . Third Annual Newspaper ROP Color Conference, Waldorf-Astoria, New York.

Oct. 18-21 . . . American Society of Industrial Designers, 14th Annual Design Conference & Meeting, Bedford Springs, Pa.

Nov. 1-15 . . . Annual Awards Exhibition, Art Director's Club of St. Louis, Stix, Baer & Fuller Exhibition Hall.

December . . . Art Directors Club of Memphis, annual exhibition, Gallery A, Brooks Memorial Art Gallery.

The Art Institute of Chicago . . . through Aug. 3, 20th Century ceramics; through September 1, Primitive Art in Chicago.

Museum of Primitive Art . . . Through Oct. 18, African Art from New York Private Collections.

Museum of the City of New York . . . Through Aug. 8, Views of New York, prints from loan collection of Mrs. Edw. W. C. Arnold.

New York Historical Society . . . Prints of New York and American history. Continuous.

Philadelphia Museum of Art . . . Through Aug. 31, recent acquisitions.

Statens Island Museum . . . Through Aug. 30, Chagall etchings for Gogol's Dead Souls; Leger color lithos from "Cirque." 75 Stuyvesant Pl., S. I.

The Philadelphia Art Alliance . . . Through Aug. 1, group exhibition of oils and water colors; through Sept. 24, memorabilia of artists . . . through Aug. 12, Philadelphia Water Color Club Annual Member's Exhibition. ●

Change of Address. Please send an address stencil impression from a recent issue. Address changes can be made only if we have your old, as well as your new address. Art Direction, Circulation office, 19 W. 44th St., NYC 36.

Color

*Color Negatives from Kodak Ektacolor
and Kodacolor Films are the sources
of all things photographic—
color or black-and-white—
prints or transparencies.*

*The final images from
these color negatives
reproduce magnificently.*

EASTMAN KODAK COMPANY

Rochester 4, N. Y.



Cortlea Text

and
Cover

The gently felted finish and broad deckle edge of Cortlea can provide a perfect setting for the finest printing . . . can set the scene . . . create an atmosphere . . . supply the touch of the modern manner.



RESTAURANT, AN ENGRAVING BY ARMIN LANDECK

Mohawk Paper Mills

production bulletin

*full-color plastic
transparencies printed
on two sides, direct
gravure transfer,
electronic enlarger, new
stat camera, color service,
and high-gloss packaging
inks join product parade*

FULL COLOR PLASTIC TRANSPARENCIES: Transparencies printed on two sides of plastic results in transparencies with depth of photographic values even when strong light is put behind the image, as in a light-box for in-store displays. So reports Ullman Gravure, Inc. of Brooklyn. The company reports that when transparencies are printed on only one side of the paper, when in front of light the color washes out. The new back-and-front printed transparencies, on the contrary, when held up to strong light, show a build-up of color, it is reported. The double printing is in perfect register and on clear plastic which has incorporated on its surface a coating which acts as a light refractor.

In printing the transparencies, no screen is used. For Ullman transparencies, light-boxes need not have a translucent plastic or glass behind the picture, since the light-refraction is built into the transparencies. The plastic has good dimensioned stability. Any artwork can be reproduced though ektachromes are preferred. Enlargements can be made to 47" from an 8x10 original. The company reports its transparencies do not fade when used indoors in a light-box and can be continuously lit for two or three years with no color depreciation.

ELECTRONIC ENLARGER: New model 'D-5 LogEtronic Enlarger features automatic dodging and exposure control for b/w enlargements from 35mm to 4x5 negatives. The D-5 automatically produces

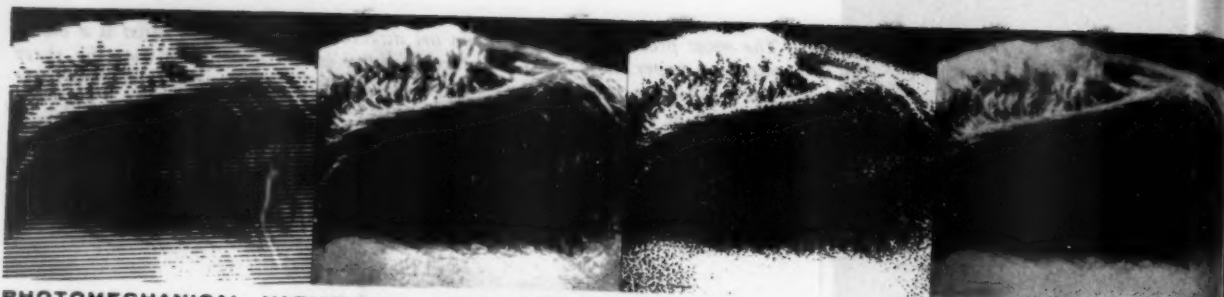
The most provocative thing to an art director, a designer, an artist is a blank sheet of paper. The most comforting thing is the knowledge that the sheet you're about to use will react and perform exactly as you wish—will contribute its share to the final product. We supply that kind of comfort. You can purchase Whatman drawing paper and board at your favorite art materials dealer.

J. Whatman



reeve angel

*For your complete price list write direct to
H. Reeve Angel & Co., Inc., 52 Duane Street, New York*



PHOTOMECHANICAL VARIATIONS BY

EDSTAN

75 WEST 45 CIRCLE 5-6781-2 N. Y.

line screen

posterized

mezzotint

original



same day service



National Studios

all your television needs on **ONE** channel

west 48th street, new york 36, n.y., JUDSON 2-1926....7....9

production bulletin

(continued)

matched prints of superior detail and brilliance from a wide variety of negatives and claims great savings in time, materials and reduction in print or plate retouching. A cathode ray tube scans the negative once a second. The scanning beam varies in intensity depending upon negative density, automatically burning in highlights and dimming to preserve shadow detail. Dodging is automatic but can be operator controlled. Prints up to 16x20 with magnification depending upon lens selected. For detailed data, LogEtronics, Inc., 500 E. Monroe Ave., Alexandria, Virginia.

DIRECT GRAVURE TRANSFER: Continuous designs can be produced from a single lay-down with no visible joinings and no variation in depth of etch between lay-downs, with the use of a direct transfer method of image to cylinder in use at General Gravure Service Co., Hillside, N. J. The direct transfer eliminates the necessity of using carbon tissue. With the elimination of carbon tissue inaccuracies, mechanized equipment and film positives assure perfect registration on repeats as well as on the original set of cylinders. On all designs, open or continuous tone or line, the depth of etch is constant to the closest possible tolerance over the entire surface of the cylinder. Efficiency of the new equipment and method allows competitive pricing and even "in most cases, lower pricing than conventional gravure."

STATMOBILE is the new trailer giving demonstrations of the Statmaster all across the United States. The Statmaster is a stat camera, copy camera, enlarger and "lucy" all built into a fully equipped darkroom. It can be purchased or rented in any of three models, features low cost operation and ease of operation by unskilled office help. The Statmaster produces glossy or matte stats or copy prints, line or halftone, negative or positive, on any grade or weight of paper, up to 18 x 24, dried and ready to use in two minutes for as little as 2 cents per print. Also makes veloxes and film negatives or positives. For further data on the Statmaster or the Statmobile traveling schedule, write Statmaster Corp., 18 W. 44th St., New York 36, N. Y.

MICROTONE is a new color consulting service offered by Promotional Art Services, 480 Lexington Ave., NYC 17. Particularly adaptable to packaging prob-

30 "drawing board-tested" reasons art directors specify

SPEEDRY[®] magic marker

for strong, brilliant, solid color

crisp uniform colors
no fixing color comps
mix colors on layouts
instant dry
never any smudge
no color globs
draws velvet smooth
fills large areas quickly
unique 4-way nib
waterproof
translucent colors
draws on acetate
ideal for package dummies
writes on anything
nothing to spill
nothing to fill
indelible colors
12 modern palette colors
addresses art packages
easy to grip
low in cost



Speedry Dippen Set
for
sketching,
dry-brush,
technique art

Send for **FREE** booklet

"77 magic ways to use Magic Marker"

and
ART BULLETIN



Ideal for

sketching
cartooning
illustration work
fine art

lettering
free-moving
smudgeproof
instant dry
low in cost

when you order art supplies specify Speedry

SPEEDRY PRODUCTS, INC.
DEPT. D-2 • RICHMOND HILL 18, N. Y.

from
a
to
antidisestablishmentarianism



Reduced or enlarged to fit your layout!
Negative or positive!
No photo-print charge!
No photostat charge!
No minimum charge!
Unlimited choice of styles!
24 hour service!
New FREE specimen chart on request
Write or call

RAPID TYPOGRAPHERS INC.

305 EAST 46TH STREET, NEW YORK 17 • MU 8-2445



4 W 40th STREET, NEW YORK 18, N.Y.



production bulletin

(continued)

lems, the system involves use of specially created line textures instead of the conventional solid tints often used in packaging backgrounds. The line tints, because of their combination of color with white paper, offer cleaner, brighter colors that at the same time are less competitive in impact with the main process illustration. Furthermore, Microtone patterns are specially designed for a client and offer individuality and additional brand identity value. Because the colors chosen can be geared to process inks, it is often possible to print what would normally be a 5th color with the process run, saving production time and money.

Microtone offers the buyer a color consulting service, the specially designed patterns, the colors and patterns developed for the client proved on paper for use in mechanicals or presentations and the patterns on film for the rapid, economical making of plates by any process. Microtone also claims the combinations of patterns and colors used have been tested and found to stand up better under a wide variety of store lighting conditions than conventional tints or solids.

PRODUCTION NOTES: New high-gloss ink for flexographic printing features high color strength. Speed-E-Brite can be used with natural or synthetic rubber plates and rollers, it has low viscosity, works well on treated polyethylene, "Mylar", and other polyester films, "Saran", polymer coated cellophanes, aluminum and glassine. Bensing Bros. & Deeney, 3301 Hunting Park Ave., Philadelphia 29, Pa. . . . Beckett Paper Co., Hamilton, O., has new sample book showing Beckett Cover . . . Mohawk Paper Mills, Cohoes, N. Y., offering new packet of printed specimens on Mohawk Vellum . . . gigantic projection camera built for Color Corporation of America by Caesar Mfg. Co. will enlarge a section of an 8 x 10 Kodak color negative to 40" x 20" at an exposure duration of less than 2 minutes. Strips of gigantic color print or transparency can be laid down and mounted side by side with no noticeable difference . . . new specimen sheets from Intertype Corp. show 8 pt. Regal No. 1B Teletype with Futura Bold No. 2B, 8 pt. Royal No. 1A Teletype with Bold, and 6 pt. Century Schoolbook with bold. . . . Ansco Super Hypan is now available in 4 x 5 film pack. Has film speed of Daylight 500 and Tungsten 400, can be exposed at indices up to 1000 Daylight and 800 Tungsten. ●

More new photoprocess

GOTHICS!

Introducing a modern futura with a casual flair!

30 new Round Gothics . . .
CORONADO is a perfect companion
piece to our popular
Square Gothic "CATALINA" series.
Drawn in 5 weights
and 3 widths along with
matching italics . . .
CORONADO packs design as
well as flexibility for
today's modern headlines.
Write or phone
for free booklet.



"CORONADO"



The Headliners Inc.
THE FIRST IN HAND AND PHOTOPROCESS LETTERING

IN NEW YORK
The Headliners Inc., 44 W. 44th St. OX 7-4820
IN CHICAGO
The Headliners Inc., 164E Superior St. SU 7-1720
IN ATLANTA
Typography Shop, 110 Cain Street N.W. JA 3-2961

Wise Artists Insist on Craftint Art Papers and Art Pads for Every Art Requirement

Craftint Art Papers mean perfect
drawing surfaces for every art require-
ment! Firm finishes that assure
perfect results with ink...water colors
...crayon...temperas...pencil! The
variety in Craftint Art Pads lets you
pick the pad that suits you best! Trac-
ing...Layout...Charcoal...Bristol
...Manila...News...Bond...Acetate
...Palet-Pads...Drawing and Sketch-
ing Books! Amateurs and professionals
agree on Craftint...for perfection
in quality!

THE Craftint MANUFACTURING CO.
NEW YORK • CLEVELAND • CHICAGO
Main Office: 1615 Collamer Ave., Cleveland 10, O.

At art dealers everywhere!

Winsor & Newton's Series 7 "Albata",



the world's finest water color brushes,



are the choice of exacting artists



because they are painstakingly made



from finest pure red sable hair.

Available in sizes 000 through 14.

the world-wide
standard
of IMPORTED quality
that all can
afford



902 BROADWAY,
N. Y. 10, N. Y.

Canadian Agents: THE HUGHES OWENS CO., LTD. Head office, MONTREAL
California Distributors: THE SCHWABACHER-FREY CO., SAN FRANCISCO

• SPECIFY MONOTYPE • SPECIFY MONOTYPE • SPECIFY MONOTYPE

• SPECIFY MONOTYPE • SPECIFY MONOTYPE • SPECIFY MONOTYPE •

If you want character in your copy, you need Monotype. We have a kit of new Monotype faces that is yours for the asking. Send for your copy, today.



Type set in Monotype face Bodoni

SPECIFY MONOTYPE • SPECIFY MONOTYPE



ektachrome retouching
 DUPLICATES, ASSEMBLIES
mildred medina ←
 8 EAST 48 STREET • MURRAY HILL 8-0270



by Glenn E. Martin,
Senior Copywriter
McCann-Erickson, Inc.,
Chicago

copy
corner

known"

My favorite, favorite art director turns in a creditable rough. After you've
(continued on page 20)



PRESENTATIONS
SLIDES
FILMSTRIPS
BROCHURES
REPORTS
CHARTS
POINT-OF-SALE
EXHIBITS

*Schizophrenic is what we are. One personality is soft-sell, one hard.
One is the breezy cartoon, one is sheer Da Vinci. But that's what the best-equipped art service must be.*

*It must be able to answer the exact needs of all its accounts. Which is why
so many distinguished firms call on **rapid art service, inc.***



304 East 45th St., MU 3-8215

a TIP from a
TOP expert



about cutting illustration board

When cutting smaller sizes from larger sizes always make certain that the grain runs long. This in turn makes certain that the board is more rigid and stays flat longer. For this reason, never cut a 30" x 40" into two 20" x 30"s.

This tip to help you get the best results comes from the makers of the best boards...

BAINBRIDGE

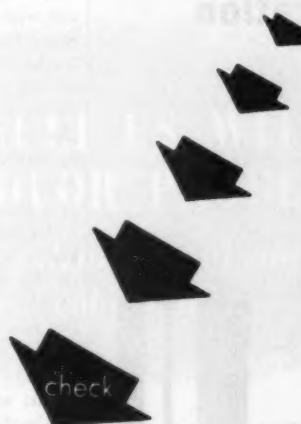
*Famous for
high quality
since 1868*

The line most in demand by professionals and amateurs alike...

ILLUSTRATION BOARDS • DRAWING BRISTOLS • MOUNTING BOARDS
SHOW CARD BOARDS • MAT BOARDS

As all art suppliers in most popular sizes

CHARLES T. BAINBRIDGE'S SONS, 12 Cumberland St., Brooklyn 5, N. Y.



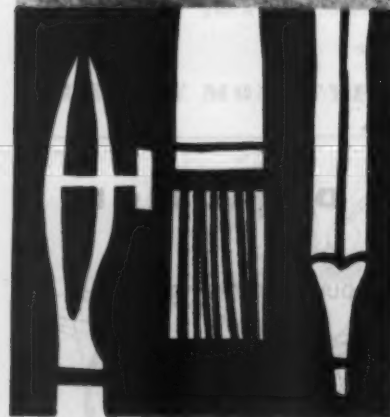
ART DIRECTION

for your advertising.
It gets results.

New York: Bob Miller

YUkon 6-4930,

19 W. 44th St., N. Y. 36



PITT STUDIOS-ADVERTISING ARTISTS
CH 1-5037 IN CLEVELAND-MA 1-7600
OR GR 1-3639 IN PITTSBURGH

(continued from page 18)

patted him on the back, he looks back as he leaves and says, "Look, Jack, you better look up the carbon on that copy. I can't find the original."

This is a sin. A black one. Carbons indeed! Who makes 'em? To a copywriter, making carbons is in the same class with reading memos. So, you set about repairing the damage. But the hurt never quite heals. This kind of a jasper is a definite menace.

I guess I *should* get in a *kind* word for your craft. The whole world knows that any fool can write. But, draw pictures? Man, that's different. When the blue pencil brigade is hot after my virgin prose, there are times when I wish the figures I drew didn't all look like potatoes in a sack dress, and that my perspective wasn't so lousy that my astigmatism shows.

Yet, there are a few art directors in this world that I respect. Quite a few. In fact some of them are good friends of mine. So there, I've gone and said it.

Take for instance the type you can butt in on most any hour of the day and say, "Got a minute? I got an idea I'd like to kick around."

He gives back with a grin and says, "Shoot." So you do.

And if you're cagy, you usually come out with a better slant than you went in with. You get back your mess of chicken tracks in a terrific layout that shows that he not only read the copy, but thought about it, too. And with a picture that *almost* makes words unnecessary. When he holds your hand you look better than good. You come in time to be known as a genius.

All the time, of course, you take these kudos with becoming modesty. For he'd be the first to deny that his shortening of your headline improved it. Or that the reason the copy is so crisp is that he bullied you into rewriting it a half dozen times to get it short enough to fit.

But somehow, you don't mind. For, in the day to day battle you discover by some sort of osmosis that he likes and respects you, too.

All of which I guess is another way of saying that the best part of this crazy business is finding so many interesting guys in it (and in the art department yet). Of really getting next to them and establishing a working partnership that almost sounds indecent if you try to describe it in print.

Long live art directors. I'm for 'em.

And I never needed one more than during this chore. For once I couldn't say, "I kept the copy short, so use a b-i-i-i-i-i-g picture." •

USE LETTERING inc STYLES FOR YOUR HEADINGS

Quality Hand Lettering

Lettering inc styles are designed to make your headings easier to read, more compelling and more expressive.

Priced to Fit Your Budget

The Lettering inc method of assembling headings from pre-tested top quality master alphabets assures you of the best in hand lettered headings at prices to fit any budget.

Available to Everyone

Lettering inc studios are located in 6 major advertising centers. All studios offer service by sales representative, phone or mail. All studios maintain the same high level of service and craftsmanship.

SEND FOR YOUR 15"x15" 106 PAGE

Catalog FREE TO CUSTOMERS
 \$10 TO OTHERS

***lettering inc**

CHICAGO - 755 North Michigan Avenue
DETROIT - 100 Delaware
NEW YORK - 119 West 57th Street
PHILADELPHIA - 34 South 17th Street
TORONTO - 220 Richmond Street West
SAN FRANCISCO - 25 California Street



AIMED DESIGN

design
leadership

by Dr. Irving A. Taylor

There is substantial objective information on the psychology of the public leader. For example, authoritarian, democratic, and laissez-faire leaders have certain known personal characteristics. Their relations to others are also clear: authoritarian leaders stand outside the group and separate followers from each other, knowing that the leader is generally stronger than each individual but not as strong as the group; democratic leaders center within the group which has high inter-communication outlets and therefore power to retain or reject a leader; laissez-faire leaders are figure-head conveniences like presiding chairmen of scientific conventions who refrain from active participation in the major issues. Role playing and an understanding of the communication process are recognized as vital aspects in the selection and training of leaders.

Unfortunately much of our knowledge, derived mostly from studying political, military, and industrial leaders, is not very helpful for an understanding of the creative leader in the fields of art and design. There is an unavoidable dilemma, moreover, which confuses the whole problem: creative people rarely desire to be public leaders. High creative and administrative abilities rarely combine in one person.

Yet there are certain designers who do influence the products of others, and

PETROLEUM ART



ADD a powerful art additive to the merchandising of your gasoline and petroleum products. Make a fast getaway by taking a look first at our portfolio.

You'll see the imaginative work this creative organization has compiled, originated and produced for one of America's most effective gasoline advertisers.

CHARLES W. NORTH STUDIOS, Inc.

381 FOURTH AVENUE • NEW YORK • MU 6-5740
IN BUSINESS FOR OVER 30 YEARS



CONSULT US WITH YOUR COLOR PROBLEMS!

*Take advantage of our
new color clinic!*

At no obligation we'll be glad to answer any of your questions on color processes, preparation or techniques.

Ask us for technical assistance on any of the following:

COLOR FILM PROCESSING
COLOR PRINTS
Repro Dye • Dye Transfer
Type C • Printon

FLEXICHROME
DUPLICATE TRANSPARENCIES
SLIDES — FILMSTRIPS
Copying Art Work

COLOR ASSEMBLIES

Write today for your FREE Color Data Handbook!

kurshan & lang CUSTOM COLOR LABORATORIES Inc.



10 E. 46th St., N.Y. 17, Dept. AD-8, MU 7-2395

WECO STUDIO

Take advantage of our complete service, including:

- Photography
- Flexichrome Prints
- Finished color work ready for reproduction any size up to 40 x 70 inches or we can work from any copy that you may supply.

FIRST
in
FLEXICHROME

MU 5 1864-5

14 EAST 39th STREET, NEW YORK 16, N. Y.

aimed design

(continued)

are therefore leaders. In the fine arts, the leaders are evident. Who are the pacemakers in the design fields?

Psychologists have developed a penetrating technique for identifying patterns of leader-follower relationships known as *sociometrics* which reveal in a cross-sectional graphic representation the intricate network of hidden leaders, popular leaders, sub-leaders, communication chains, etc. Once leaders are objectively identified the pervasiveness of their influence can be seen with accurate perspective. A sociometric analysis of creative leaders in the design field has not yet to my knowledge been attempted.

Why investigate the pattern of design leadership? How can such a study help the designer? First, if successful, some predictions of future trends might be possible. Second, the reasons underlying public likes and dislikes might be revealed. Finally, the most important, it would add to our knowledge of the design profession.

Send questions which you would like to have answered on design psychology to Dr. Irving A. Taylor, Pratt Institute, 221 Ryerson St., Brooklyn 5, N. Y. •

SEVENTEEN STYLES

WOMEN'S FASHION LETTERS

Send for free samples and catalog

fit type
IN SECONDS!

Tens of thousands of artists, ad men, printers, editors and students have discovered the Haberule Visual Copy-Caster to be the simplest, fastest, most accurate copy-fitting tool ever devised. At art supply stores or order direct... only \$7.50

HABERULE
BOX AD-245 • WILTON • CONN.

Photographic
and
Reporting
Assignments...



Covered from Coast-to-Coast!

Helping advertisers and editors to communicate with words and pictures since 1938. Full information on request.

SICKLES

Photo-Reporting SERVICE

193 Maplewood Avenue • Maplewood, N. J.
South Orange 3-6355

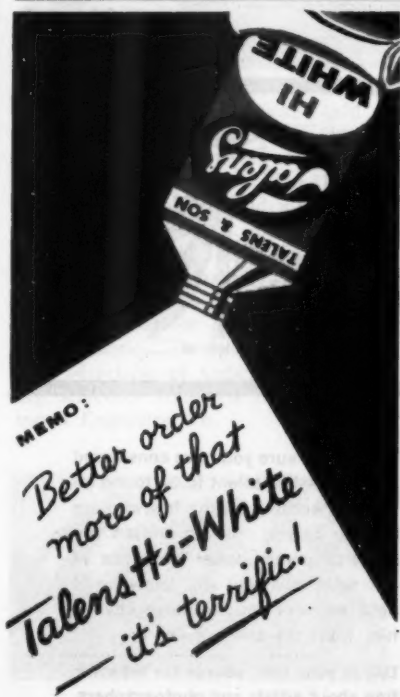


Cover designer

Philip Kirkland is San Diego born, studied at Chouinard Art Institute in Los Angeles. AD'd 3½ years with Wm. Douglas McAdams, is now with Lennen & Newell, and freelances in New York. You've seen his design and illustrations in Charm, Esquire, 17, N. Y. Times, and in Graphis, AIGA and TDC shows. He's represented by Eugenia Louis. •

Change of Address. Please send an address stencil impression from a recent issue. Address changes can be made only if we have your old, as well as your new address. Art Direction, Circulation office, 19 W. 44th St., NYC 36.

THREEDIMENSIONAL DESIGN WA 90859 STALEY UBACH



✓ for COMMERCIAL ART, MECHANICALS, RETOUCHING,
AIR BRUSHING, SILHOUETTING, OPAQUING, LETTERING,
CORRECTIONS . . . It's SMOOTHER, WHITER, FASTER!
TALENS & SON, INC., UNION, N. J.

what's new

BROCHURE SOLVES PACKAGING PROBLEMS:

The Case of the Prodigal Package is title of new brochure from Ever Ready Label Corp., on how to reduce damage, delay and loss in shipping and mailing, how to give package a personality through use of labeling program. Includes section on designs available. A two color 11x22 brochure, illustrated. Copies from company's Merchandising Dept., 10 E. 49 St., New York 17.

BOOKLET ON LIGHTING EQUIPMENT:

A new four page technical bulletin outlining requirements of New Graphic Arts Standards for lighting for color matching and color quality control, from Macbeth Daylighting Corp., Dept. P, Newburgh, N. Y. This is bulletin 274. Includes curves representing natural daylight at 7500 degrees K and also includes, for comparison, curves of both Macbeth High Fidelity Daylight, and its Examolite Fixture.

PRINTED PAPER SAMPLES: From Mohawk Paper Mills, Inc., Cohoes, N. Y., a packet of printed specimens of Cortlea Text and Cover, in bright natural white and seven soft colors. Felt marked surfaces, broad deckle edge. For fine printing by letterpress and offset. Printing process, color and weight, shown on each piece.

INFORMATION ON FLUORESCENTS: Design information, new uses, and color swatches are included in new information kit on fluorescent screen process color, from Lawter Chemicals, Inc., 3550 Touhy Ave., Chicago 45, Ill. Contents are based on most frequently requested information from agencies, studios, merchandising and POP firms. Articles include a comprehensive one on design, by a well known art authority, reports Lawter. Also, on type handling, size of illustration, background treatment, and illustrations of latest layout trends.

PLASTIC 'STAINED GLASS': New lightweight, unshatterable translucent plastic panels, which offer light and color qualities similar to that of stained glass, are available from William Graubard, 783 Clara Drive, Palo Alto, Calif. New technique offers widest freedom in subject, style and color, designer Graubard reports. Panels are individually prepared using designs developed by studio or client. Also available, plastic panels incorporating clients' materials, including paper, fabric and metal.

STATS on ACETATE



**YOU BET! . . . and you ain't
heard nothin' yet!**

Admaster "Stats on Acetate" are photo sharp, clean and opaque! You can have 'em in black, white or ANY color! They're modest in cost!

Can be used for film strip art, movie titles, TV art, comprehensives and is limited only by your imagination.

COST?

Black on clear acetate 11 x 14 \$2.00
White 5.00
ANY Color 7.00

Add negative charge of \$1.00 per sq. ft. to all orders. Acetate is .005 thick . . . available up to 20 x 24 and there's no charge for opaquing paste-marks or positioning.

How to order . . .

Line copy (any size) plus a tissue tracing, showing: Focus . . . Color sample (when necessary) . . . Position of copy on acetate . . . Outside dimensions of acetate.



FREE!

A wealth of STAT INFORMATION in our 24 page stat catalog. Write or phone for your copy to:

Admaster

PRINTS INC.

Admaster Bldg • 1166 Sixth Ave. N.Y.C.
Phone: 6-2200



This drawing by Walter Lauf is recommendation enough for a job like the one shown in the layout. For ten years as a free-lancer, Walter has been doing work for publications like Woman's Day, House Beautiful, Reporter, New York Times, Good Housekeeping and many others. His talents include TV slide films and packaging although he is essentially a strong decorative spot man.

He works out of his Danbury, Connecticut studio, 254 Main Street, PL 3-4217 or PL 8-1357 — and in New York can be reached at PL 8-2455.

need a DECORATIVE illustrator?

DIRECTOR'S ART INSTITUTE

20 EAST 58th STREET, N. Y. PLAZA, N. Y. 10022



R. J. Davidson is a master of all art trades and a good choice for this assignment. The sample shown is just one of his mediums which include color, half-tone overlaywork etc. in designing booklets, packages, TV slides and storyboards.

Besides the accolade of appearing in GRAPHIS, Davidson has produced for such top flight places as Y&R, B&D&O, Benton & Bowles, Gray, McCann, US Plywood, Borden's, Union Carbide, R. H. Macy, Time Mag. and the N. Y. Times. He can be reached at PR 5-4050.



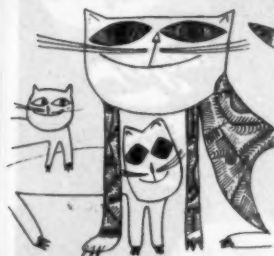
Anna Johnson is a triple treat girl and we refer only to her artwork. A natural for this or any assignment requiring decorative art, layout, type spec. through to supervision of printing.

She has done jobs for a top roster including EWR&R, Cunningham & Walsh, McCann, Y&R, McCall's, Redbook, Good Housekeeping, Parent, Parents and so on endlessly. She has also designed and finished full booklets interspersing her charming drawings. A thoroughly reliable gal easily reached at CH 2-2108, 82 West 12th Street, N. Y.

The sophisticated line drawings of Merle James may just be the right answer to this or your problem when a conception of fresh point-of-view and original thinking is required.

The difficult is Merle's pleasure and he has been pleasing such accounts as Columbia Records, UPA, Saks 5th, Caedmon Records, NBC and more — for some time.

His prices are a measure of the practical, his work the measure of his imagination. His number is CH 3-6152, 149 West 21st St., N. Y. 11.



Have to turn a layout into a finished decorative illustration? Any of the four people whose work is shown here would do a fine job on an assignment like the one shown in the layout above (done by Lu Daussa).

Every day DAI gets requests for top artists and photographers—whatever the problem, we've had it handed to us before and have solved it with just such creative people as these. DAI brings the entire art-photography marketplace to your desk pinpointed to area of your immediate interest.

Why not be sure you have considered all the possible talent to be found instead of settling for the few who are familiar to you. Having chosen the artist or photographer from one of our selections you will know he is right because you will have chosen him from the entire field.

DAI is your best source for information about artists and photographers. Whether in New York or not call DAI to pre-plan your campaign. It is fast, easy and sure. WHY NOT TRY DAI ON YOUR NEXT JOB?



Richmond elects M. Milton Hull Elections held by the Art Directors Club of Richmond named as president M. Milton Hull, AD of the Baughman Co. and a member of the faculty of the Richmond Professional Institute of the College of William and Mary; vice president George Riddick, of Liller, Neal, Battle and Lindsey; treasurer Barbara Shiers of Thalheimers; corresponding secretary Bob Meacham of Cabel-Eanes; recording secretary Irving Beatley, of Richmond Engraving Co.



LA club awards six scholarships From left to right, six winners of the 1958 scholarships awarded by the Art Directors Club of

Los Angeles: Gerald F. Edmison, Art Center School; Peter L. Whorf, Famous Artists Cartoon Course; Dennis Lidke, Los Angeles Trade-Technical Junior College; Bud S. Kollus, Famous Artists Fine Arts Course; Bob Schorr, Famous Artists Commercial Course; Sandra Pulaski, Chouinard Art Institute.

chapter clips

Chicago: "The Visual Symbol," two-day conference on visual communication, presented by the University of Chicago, University College, and sponsored by Art Directors Club of Chicago and Society of Typographic Arts included discussions of 14 subjects in the field led by as many speakers. ADCC chairman was John Willmarth of Earle Ludgin & Co. STA chairman was Bruce Beck of Bruce Beck Design. Representing the university, Ben Rothblatt. Art Direction will publish full reports of many of the talks.

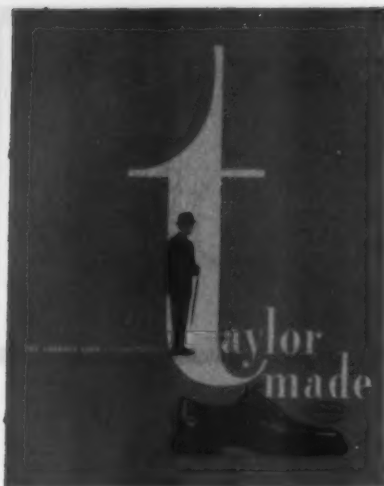
Memphis: Club heard a presentation of the Washington Club's survey on artists' incomes, education and of the Memphis survey . . . New member is Elmo Thompson, package designer . . . Club has launched monthly newsletter, The Rush Job. Kathryn Huckaba is editor of the 8½ x 11 one-color, four-page bulletin . . . Charles Cantrell, Leonard Crook and Ed Bailey presented their individual solutions of one layout problem, as part of a recent club meeting. Fred Price and Leonard Crook reported on NSAD . . . One meeting was a party, headed by club entertainment chairman Carlos Gordon . . . New member is Marilyn Moore, AD of National Hardwood Magazine.

Milwaukee: Club sponsored educational forum at city's new Art Center. Milwaukee County School System cooperated, since forum was for benefit of high school students. Samples of work, actual demonstration, and 40 forum participants in 11 fields: employment, illustration, layout, design, production, printing, packaging, photography, typography, art education, lettering.

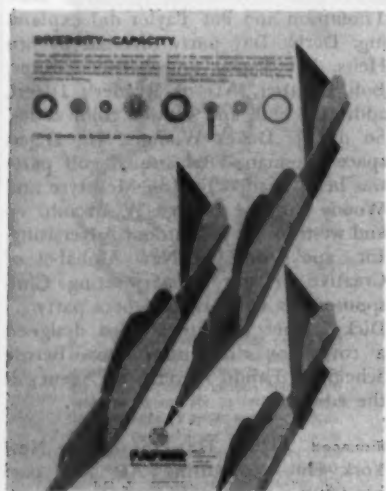
Philadelphia: Annual outing chairman was Jack McNeill, assisted by 13 other committeemen.

Pittsburgh: Recent meetings included: Explanation of mechanics of producing a tv commercial and tour of Warren R. Smith, Inc. plant. Bob Wolcott, Dale Thompson and Pat Taylor did explaining. Derby Day party directed by Stu Heiss, Pat Taylor and her committee. Bob Blattner, AD of Reader's Digest, addressed club and showed color slides. So did J. Dukes Wooters, Jr., Digest space salesman. First annual golf party was held, headed by Jim McIntyre and Woody Burgess. George W. Straub, vp and western AD of Outdoor Advertising, Inc., spoke on The New Alphabet of Creative Art, for recent meeting. Club sponsored a Civic Light Opera party . . . Dick Klaner of Pitt Studios designed a cover for club's newsletter. Bernie Scheidl of Lando Advertising Agency is the editor.

Richmond: Arthur Hawkins of the New York club, consulting AD and past president and member of the board, NSAD, addressed recent dinner meeting, discussing NSAD and the Code of Fair Practice, and their relationship to status of art directors.



Sophistication gains attention Big T series for E. E. Taylor Corp., by agency Lloyd Advertising of Boston, uses brilliant blue-red bleed page, a photograph of impeccably tailored man inset in huge white letter of trade name Taylor Made also in white, as is copy line, for maximum attention and remembrance value. Product illustration of one style placed close to head, so copy theme, attention-getting illustration and product make one compact whole, grasped at a glance. Ad running in Esquire, New Yorker and trade magazines carries line of black type at bottom margin, numbering style illustrated, gives address of corporation. AD: Warren Manning. Copy: Frank C. Gardner.



Product in use Striking
—a graphic demonstration two-color
business

ad for Fafnir Ball Bearings has black, red and gray designs of jet fighter planes which use the bearings, to draw the eye, and concise business message in type area at top, a line of product illustrations tying type to graphic. This is first in five-ad series which broke in Fortune and Business Week in March. Layouts were developed at Monogram Art Studio, New York, under guidance of Frank Hocht, art director of Noyes & Co., Fafnir's agency, Providence, R. I. Monogram's ADs, Frank Mayo and William Schommer, joined in designing series. Artwork by Schommer. Copy: L. P. Cottman, copy chief at Noyes.

PO deciding ad publication changes

Advertising in publications mailed at second-class rates—newspapers and periodicals—may be allowed certain physical make-up freedoms in some cases and denied some in other cases if proposed postal regulations (published in Federal Register) affecting ads go into effect. Postal services division of the Post Office Department, Edwin A. Riley, director, is considering the views of those who would be affected by the proposed changes. Some of the proposals are an effort to put into general application and to further clarify those rulings which have been made by the Post Office Department in special cases.

Though there would be a proviso that ads must be permanently attached, the proposed changes would allow ads when they are multiple-page to be stapled or otherwise bound differently than the publication's regular binding, so that they can be detached easily. Page numbers in sequence would have to be allowed for all ads if the publication carried page numbers. Ads could be die-cut or deckle-edged. When larger than a publication's regular pages, the ads could be prepared for folding out horizontally or vertically or both. Different ads would be allowed in the same space in separate copies of the same issue. Ads could include statements that they are printed on the product or by means of the product.

The new postal rate and pay act which has recently gone into effect allows publications to be eligible for second-class entry though bound with "cloth, board, leather or other substantial material." Inserts and ads may be printed on foil or other materials since it is no longer necessary for all pages to be paper.

New rate increases begin with the first-class mail higher rates effective

Aug. 1, 1958. Second-class increases begin Jan. 1, 1959, with additional increases effective in 1960 and 1961. The first third-class increase becomes effective Jan. 1, 1959 (for bulk rate only—individual pieces go up Aug. 1, 1958) and the second increase goes into effect July 1, 1960. New rates and their effective dates for first, second, third and fourth class mail are contained in a table prepared by Direct Mail Advertising Association for their Postal Bulletin #7. A copy of Public Law 85-426, the new postal rate and pay legislation, is available from the U. S. Government Printing Office, Division of Public Documents, Washington 25, D. C.

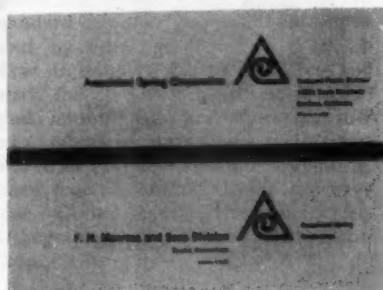


Art + photography, serif + sans serif

Postery ads for Oomphies shoes, by agency Daniel & Charles Inc. combine photography and artwork, serif and sans serif typefaces, b/w and color in ads appearing in fashion magazines and the New York Times magazine section. AD David H. Charney used b/w photography of girls, top third of layout, for mood, and two-color product art and background, lower third. Middle third has bar of solid black in which appears line of lower case Clarendon effectively set off, and upright shoe, to tie thirds together, and show off the product. Body type is News Gothic. Photographer: Ray Kellman. Artist: Claire. Copy: Mary Harrison. (Trend toward mixing serif and sans serif type faces noticed on west coast by Vincent Giannone, sales manager, Bauer Alphabets. This trend fits into fashion ads particularly, since women's fashions echoing the '20s fit into art and type layouts which recall that era while also emphasizing modernity.)



SI elects Prohaska At right, outgoing president Harry Carter congratulates Ray Prohaska, new president of the Society of Illustrators. Other activities at the SI President's Dinner included presentation of Hall of Fame award to Norman Rockwell and presentation of SI scholarship committee awards to Martin Harrison, \$1000; Andres Torres, \$300; and Leonard Fury, \$200. These three winners were just graduated from the School of Industrial Art.



Single trademark, logo for 12 varied divisions New identity for Associated Spring Corporation and its 12 manufacturing divisions located in the United States and Canada has to convey parent concern's identification strongly but at the same time be adaptable for use by the divisions, each of which has high degree of autonomy in operations. And relationship between the divisions and parent company must also be established by the visual symbol. Lippincott & Mar-

gules, under direction of Walter E. Froehlich, vice president marketing, designed strong "A" symbol which, at bottom, bends upward in spring-like shape. Standard styling for company name uses News Gothic Bold, and brilliant deep blue as second color. Comparisons between old letterheads of Associated Spring's divisions and new ones show strong and simple identification effected. In new use, divisions may still emphasize individual identity if desired by using division name in large type at left, family relationship to Associated in smaller type at right.



Product small in illustration Coolness to emphasize campaign theme is main product story for Spun-lo rayon knit pants, so Grey's campaign for Industrial Rayon Corp. emphasizes this through use of illustration conveying coolness, small shot of product itself. Here photographer Corry did 35mm shot of model Carol Barber through 16th century frame out of doors on hill. Another ad has illustration of field in early evening, model at a distance, seated in wicker chair. Airiness achieved by shooting out of doors, relationship of figures in half-page size. Typeface, 24 and 18 point Bodoni Book. AD: Onofrio Paccione. Copywriters: Barbara Bender and Mildred Barsky.



Robert T. Hayes Past president of the Art Directors Club of Cincinnati Robert T. Hayes has been named vice president-art of the Ralph M. Jones Company, Cincinnati and New York. Hayes, who has won national awards for his watercolors and advertising design, has been an art director at the Jones agency since 1948.

Packaging trends at AMA show noted by Package Designers Council

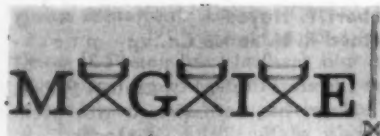
New methods, new materials, new machinery to make packaging more economical, faster, more functional and more sales effective were on exhibit recently on all four floors of New York's Coliseum. Some of the news highlights of the five-day show sponsored by the American Management Association were noted for members and guests of the Package Designers Council at a dinner meeting held during the show week. Walter Stern of Raymond Loewy Associates, moderator of the panel of PDC members who discussed the significance of the trends revealed at the show, reported on what was to him the show's most outstanding features.

Stern noted, "Striking advances in the plastics and metals field, with improvements in paperboard and other packaging few and far between and frequently achieved with the assistance of plastics. The two fields in which there was the most breakthrough were plastic films and new uses for aluminum foils and sheet aluminum. Amazing new possibilities in polyethylene films . . . vinyls . . . cellulose. Panta-Pak Division of the Pantasote Co. of New York had a new

(continued on page 30)

WHAT'S NEW...WHAT'S BEST

Art Direction's critic panel watches direct mail, displays, packaging, newspaper ads, consumer and business magazine ads, posters, TV



'Great use of small space'

"Excellent use of typography and great use of small space all make for strong brand name identification. Although alternate letters of the name are replaced by chairs, psychological effect is one of recognition of the complete name." McGuire Company, San Francisco furniture manufacturers, campaign by Marget Larsen agency. Credits: Marget Larsen, designer; Milton Halberstadt, photographer; Fortune typeface.



Wire figure + logo = POP identifier

"A subtle reminder to purchase the product it advertises, this 15" high unit can be used throughout the lingerie department of a store. It identifies the complete line of the advertiser without hold-

ing any of the merchandise. The delicate feminine figure 'sketched' in wire contrasts strongly with the definite form used for the logotype. A decorative counter unit occupying a minimum of space, produced at minimum cost. Designed and produced by Associated Display Services, Inc. for Perma-Lift, A. Stein & Co. AD: Millard F. Wells."



A 'Tiffany look' in packaging

"A dispensing container for the home that sheds its store identity and becomes a handsomely decorated tissue box—they call it the 'brandless beauty box.' Look for more of this 'Tiffany look' in packaging." Designed by Frank Gianninoto and Associates for Crown Zellerbach's Chiffon facial tissues. Brand identification is on removable transparent overwrap. Basic design on overwrap is also adapted to cartons for table napkins and to film wraps for toilet tissue, for luxury look in entire line. Gold and white overall diamond pattern. The overwrap has bowshaped cartouche on top and sides to repeat color of tissues in box, except that boxes of white tissues have bright blue cartouches. Trade name Chiffon printed in white on colored

area, with trademark positioned above tradename.



High key photo, good taste evoke interest

"An example of a high key photograph in good taste that should not fail to evoke interest. The original must be a beauty. The headline is short and sweet and the general copy and logo treatment a delightful change of pace. All in all it is a splendid ad." For industrial ad—Wheeling Steel—appearing in SEP and Business Week, Cunningham & Walsh ADs Steve Baker and Nick Pappas used photography by Midori. Copy by George Flanagan.



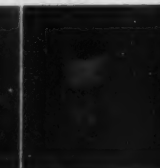
Modern design for government poster

Colorful, strong and exciting modern

1) Karl Pink, industrial designer. 2) Georg Olden, director of graphic arts, CBS-TV. 3) Garrett Orr, associate AD, Outdoor Advertising, Inc.

4) George Krikorian, promotion AD, Look. 5) Peter Palazzo, advertising & visual director of Henri Bendel. 6) Art Kane, executive AD, Irving

Server, Advertising. 7) John Jamison, AD, J. M. Mathes, Inc. 8) Gabriel de Millon-Carnecki, designer, Container Corporation of America.



2)

3)

4)

5)

6)

7)

8)

design for this Navy recruiting poster by AD/artist Joseph Binder, who also designed the Navy logo, lower right. Critics say it is a good thing for the government to be setting the pace for a more contemporary approach to the poster and, abroad, Graphis suggests this standard of poster design should also be used by other governments. The 24-sheet, in tempera, has bright yellow and black for guided missile, instructor in khaki and sailors in navy blue and white caps, submarine in background against blue background and white vignetting. Navy logo is white lettering on navy blue. Gothic handlettering in white. Lithographed by Morgan Lithograph Corp.



'Enormous institutional value'

"To pay for a full page of advertising space and use it for completely non-commercial spiritual purposes has enormous institutional value for the business so doing, in this case Barton's Continental Chocolate Shops. The feeling of good will it precipitates, I'm sure, will

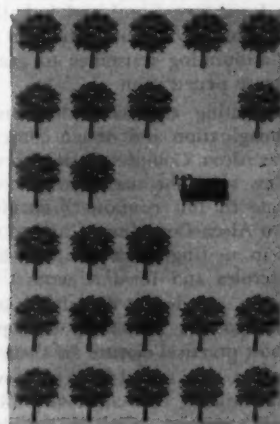
bring more customers into their shops in the near or distant future. Fine art is used to its very best advantage here by the right selection of artist, the dramatic interpretation of the incident, and the prestige the artist's name carries." Newspaper ad. Agency: Doyle Dane Bernbach. AD: Lester Feldman. Artist: Ben Shahn. Copy: Ronald Rosenfeld.



Fantastic tv art

Fantasy in concept and fantastic in output and execution characterize the work of Louis De Niverville, staff artist for CBC-TV, Toronto. The station's AD David MacKay discovered the artist when he was a \$30 a week clerk who produced tons of similar art for amusement, and convinced him that his future lay in professional art. De Niverville, whose art might be loosely described as a kind of a cross between Matisse and Steinberg, has the entire conception of his imaginative pieces in his head at the time he works. He uses a Flo-master pen, colored inks, does 10 pieces at a time working across the board on all the

pieces at once with whatever color he has in hand at the time. He starts from one corner of a sheet and works across until it's filled, doesn't presketch or outline or correct anything. So far, all of his work has been seen only on tv where CBC-TV uses it for entertainment films, titling, and transitional spots.



Cover visually suggests contents

"An accordion folder which has, on its cover, the refreshing touch of visually suggesting its contents, without using copy to do so. The intrigue isn't overdone, however, for the very first inside page boldly states the announcement of the New York Times Farm and Acreage Section. It's all in one color. And, who says you need two or more colors to design an effective mailer." Printed in dark green on white school construction paper. Designed by Lou Silverstein.

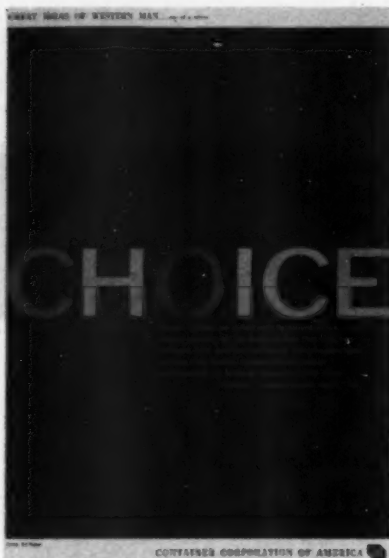
(continued from page 27)

cushioning and spacing medium for fruit. Panta-Pak consists of vacuum formed nesting trays of .005 polyvinyl chloride, in many colors and shapes. Pricewise the trays are said to be competitive with paperboard and are already being used widely in Europe for the cushioning of fruit, confectionery, pharmaceuticals, etc. They are extremely resistant to mold under conditions of extreme moisture and present the possibility of completely sterile packaging.

"Industrial shipping bags of polyethylene films . . . main advantage is their inertness to moisture or other contaminants. A new approach to the use of polyethylene tubes by Bradley Container Corp. showed Prell Concentrate Shampoo in a clear, completely transparent tube allowing the consumer to see how much is left. These tubes will not drip if the cap is left off and a handsome product color like the deep green of Prell Shampoo can stimulate sales . . . Multi-packaging of irregular shaped objects even for small runs was demonstrated on a manually operated power-driven machine displayed by Tee-Pak of Chicago, using stretchable cellulose bands . . . An entirely new thermoplastic film demonstrated by Spencer Chemical Co. of Kansas City . . . called Nylon-6, is now being pilot produced in gauges from 1 to 5 mil and is halfway between polyethylene and Mylar in cost. It has astounding resistance to gas, oil and grease penetration.

"Dominating the foil exhibitors by their imagination and design consciousness was Alcoa. Completely smooth walls and rims were the major feature of a new smooth foil container introduced by Ekco Alcoa Containers, Inc. . . . produced in nesting, high-polished shapes in casserole and in unit serving containers . . . obviously aimed at the individual portion marketing concept . . . The most practical closure for these containers is a heat sealed foil cover over a flat rim with a conventional pull tab for easy opening. Gulton Industries, Inc. of Metuchen, N. J. demonstrated their 'ultrasonic' foil welder model UW-100A which is based on the principle of fusion through ultrasonic vibration. The welding was done without heat and without pressure, and without any foreign material or coatings. Welding of continuous seams proved comparatively easy, and no unsightly joints were visible.

"... On the whole the show demonstrated the need to acquaint ourselves with plastics and foils as the most imaginative contributors of packaging methods and materials."



The poster look again Another in the Container Corp. series,

this page ad designed by west coast artist Ed Kysar spreads grey poster lettering by Kysar against black background, with center line, the word "choice," in screened down colors—pale gold-tan, palest buff, orange, yellow, blue, purple. Italic block of type held just below center right is in white, Century, and set at the agency (N. W. Ayer & Son) print department. Walter Reinsel, AD. Beck engravings.



Houston AD club elects and plans The newly formed Houston Art Directors' Club has

elected officers, plans to present prominent speakers and one-man shows by leading designers, and an annual AD show. Officers are, from left, president LeRoy Barfuss, of Wetmore & Co.;

treasurer Lew Williams of A. S. Black, Inc.; secretary Mary Petree of Norton Ditto Co.; and vice president Tom Felder of Rives-Dyke & Co. Executive board members include Roger Helm of Aylin Advertising Agency, Vance Van De Mark of Rives-Dyke & Co.; and Ross Bonny of McCann-Erickson, Inc. Club is sponsoring the AIGA touring exhibition, Design and Printing for Commerce and the 50 Best Ads of the Year.



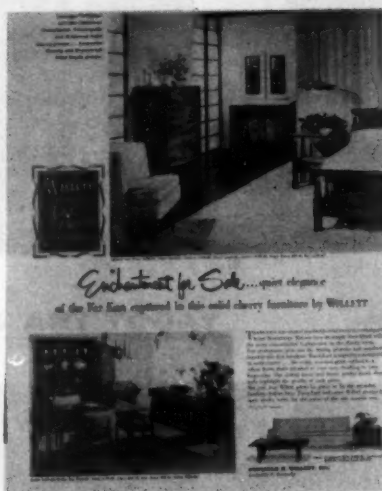
NAAS elects officers, National Association of Art Services, Inc. elected Hector

Donderi president, Tony Granados first vice president, Dan Cassell second vice president, Armando Carloni secretary, and Harvey Hepworth treasurer. Other actions at the election meeting included: Adoption of a Code of Ethics which was then sent for approval to the Joint Ethics Committee. A report by Charles North which noted that NAAS had begun collecting cost and billing information as part of a continuing research project. A decision that NAAS would participate in Art Direction magazine's projected newsletter dealing with art studio problems.

Name change for Type C and R prints

A Type C print, designed for making color prints directly from color negatives, will now be called "a print from Kodak Ektacolor Paper." A Type R print, intended for production of prints from transparencies, will now be known as "a print from Kodak Ektachrome Paper." Eastman Kodak Co. has changed the names of their Kodak Color Print Material, Type C, and Kodak Color Print Material, Type R, to, respectively, Kodak Ektacolor Paper and Kodak Ektachrome Paper.

a reader impression report



in what ways can furniture advertising be effective?

The Willett Incorporated ad and the Kroehler Incorporated ad appeared in a woman's magazine during the past twelve months. Here are some of the analyses findings of reader's responses from the Starch Readers Impression Studies.

This black and white advertisement for Willett Solid Cherry furniture effectively carried through, in unity of illustrative material and copy, the theme of quiet, Far East elegance. Readers were impressed with the high quality of Willett products, the fine wood graining and styling and even commented upon the shiny wooden bedroom floor. They felt the furniture was both stylish and classic. The Far East touches gave it an in-the-mode facet but at the same time, there was no indication that this influence was so pronounced or extreme that it would shortly be outmoded. In point of fact, readers spoke of buying the furniture bit by bit as though each piece were a collector's item designed to last for a long time.

The high-quality, elegance emphasis, however, did place the Willett line out of the financial reach of some readers

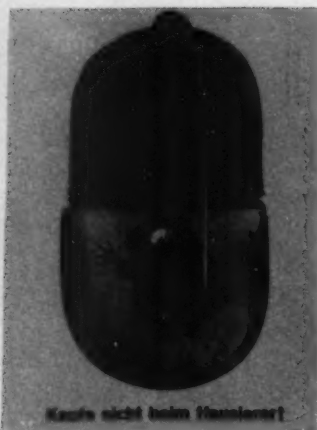
who regretfully left the advertisement feeling they would like very much to consider it but were not able to do so.

This bleed advertisement which prominently featured a gold-colored Kroehler super Sleep-Or-Lounge immediately gave readers a feeling for the size and expansive comfort of this convertible piece of furniture. They felt it was larger, better styled and constructed than other brands. They also commented favorably upon the choice of color which was felt to be flexible. A substantial number of respondents were reminded that they could use another bed and in this context, that most modern apartments and homes generally could very conveniently have such furniture since they were not equipped with guest rooms.

Most readers felt the prices shown were within their range and that Kroehler gave consumers their money's worth. Only a few expressed doubt that the piece looked as good as the illustration. The inner construction of the couch, as detailed in the copy, was discussed with interest, and readers showed their appreciation for the various features.



1)

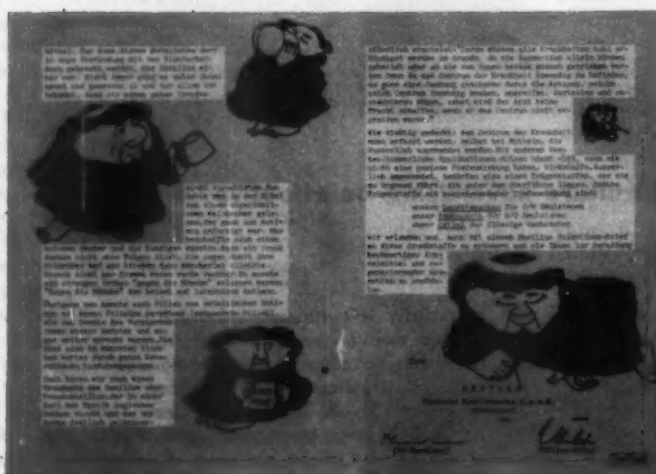


2)



GERMAN

ADV



3)



4)

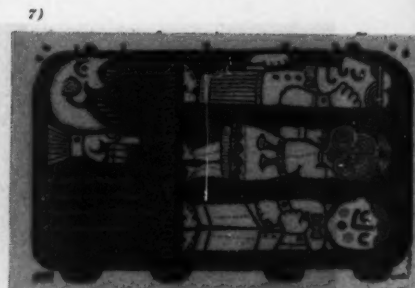
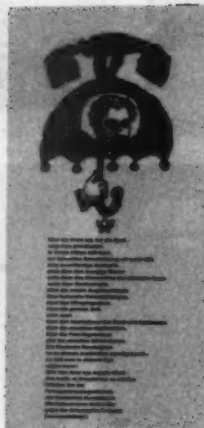
By Kim Taylor

The advertising art of any country must be determined by the extent of its trade and by its technical capacities. Degenerated by Nazi domination, defeated by war, deprived of the guidance of many older, experienced men gone the way of that war, German advertising art in 1945 had to begin at the beginning again. For long deprived of knowledge of what was happening elsewhere, the first sight of the advertising art of other countries was for many artists a shock, one of excitement and some alarm at the low level of such things at home.

The recovery of trade was slow and cautious at the start and the lack of any planned advertising meant that the main opportunities offered to young artists lay in cultural spheres now in lively revival after long repression. But the freedom of expression that theatre posters and the like seemed to offer was severely restricted by lack of resources allowing only small posters

and few colours. Only with the currency reform in 1948 did the remaking of Western Germany really start; now 10 years after, with firm roots in the country's recovery, its advertising art burgeons.

Not a little of this is due however to agencies other than trade. Art galleries have reversed previous policies and shown exhibitions of advertising art in their august halls, doing much thereby to raise its status. The Association of German Commercial Artists has been active to improve standards by organizing poster competitions, and inspired by the Swiss example, awards are now made annually for the Best Posters of the Year. It is an interesting indication of the new way of things in Western Germany that much of the most free and imaginative advertising art is being done in the service of official departments: the Tourist Office, the State Railways and the Post and Telegraph departments.

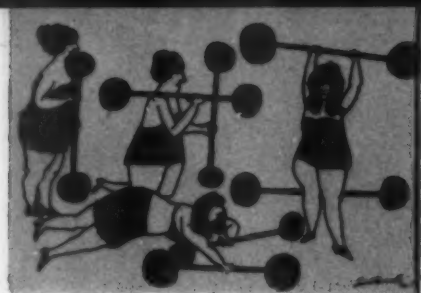


ADVERTISING ART TODAY



- 1) **HERMANN RASTORFER:** One of a series of posters for the German State Railways showing freely painted passengers on a photographic ground.
- 2) **ERICH BUCHEGGER:** Design for a poster issuing a warning against door-to-door salesman.
- 3) **K. WINTER & H. BISCHOFF:** A new naive approach to airline advertising. Poster in strong bright colours.
- 4) **ROMAN WEYL:** Theatre poster in blue and red on black for performances of a French mimic in Berlin.
- 5) **VASATA & SHOLTZ:** Trade magazine advertisement in full colour for a pharmaceutical firm.
- 6) **H. MICHEL & G. KIESER:** Newspaper advertisement publicizing the weather information service of the Post and Telephone departments.
- 7) **K. WINTER & H. BISCHOFF:** Newspaper advertisement for the sleeping car service of the German State Railways.
- 8) **VASATA & SHOLTZ:** Doublespread from one of a series of 'illuminated letters' direct-mailed to doctors by a pharmaceutical firm.
- 9) **HERMANN RASTORFER:** Cover of a pharmaceutical folder. Black on orange-red.
- 10) **WOLF D. ZIMMERMANN:** Cover of a German paperback edition of Freud's Totem & Taboo.
- 11) **HELMUT LORTZ:** Symbol used on all publicity material for an International Design Congress at Darmstadt.
- 12) **WALTER KERSTING:** Trademark for Sitoa brand of baking powder.

1)



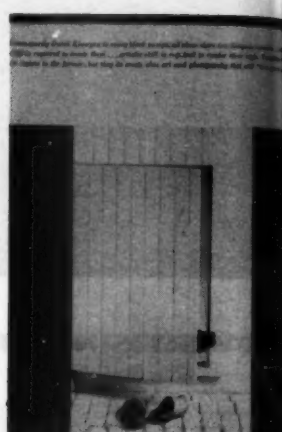
2)



3)



4)



5)



6)

Toronto's 10th honors individuality but not extremes

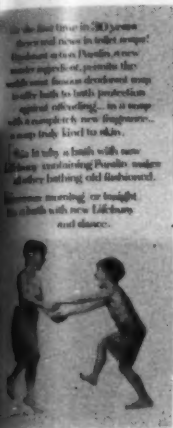
There's a good emotional pull to most of the pieces in this year's Toronto show. There are also very few look-alikes and at the same time few odd or heavily gimmicked pieces. The pieces stand out for their good ideas expertly executed. Perhaps what keeps the even keel between dullness on the one hand and extremism on the other is the derivation of the graphic solution from the individual sales problem. 253 pieces in the show were chosen from 1497 submitted from coast to coast. Seven silver medals were awarded and 30 other pieces were awarded certificates of distinctive merit. The three-man jury comprised Prof. Charles Comfort (President, Royal Canadian Academy); Peter Haworth (President, Ontario Society of Artists) and David Feist (President, ADC, Montreal).

A special award for typographic excellence, presented by the Advertising Typographers of America, was made for the first time, to Cooper & Beatty Ltd.

no chi-chi, no s



9)



7)

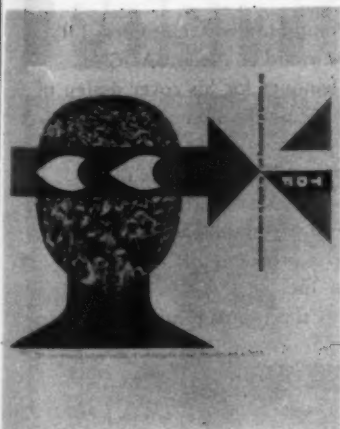


8)

-chino screwball



10)



11)



12)

Medal

- 1) AD: David Mackay
Art: Louis De Niverville
Publisher: C.B.C.-TV
Advertiser: Ted Pope

Medal

- 2) AD: Harold Town
Art: Harold Town
Publisher: Maclean-Hunter
Publishing Co. Ltd.
Advertiser: "Maclean's" magazine

Medal

- 3) AD: Desmond English
Publisher: Maclean-Hunter
Publishing Co.
Advertiser: "Maclean's" magazine

- 4) AD: John Quigg
Design, art: Allan Fleming
Advertiser: Knoll
International Canada Ltd.
Publisher: Office Equipment News

Medal

- 5) AD: Leslie Trevor
Art: Harold Town
Advertiser: The Canadian Arts Council

Medal

- 6) AD: Wm. R. Templeton
Art: Fred Forsyth
Agency: Breithaupt Milson Ltd.
Advertiser: Wm. R. Templeton
Studios Ltd.

Medal

- 7) AD: Alex Ness
Photographer: Murray Dwan
Agency: MacLaren Advertising Co. Ltd.
Advertiser: Lever Bros. Ltd.

Medal

- 8) AD: Vivienne Stenson
Art: Frank Lewis
Publisher: Vivienne Stenson Publicity
Advertiser: Josh White

- 9) AD: Theo Dimson
Art: Theo Dimson
Advertiser: Town Shoes

- 10) AD: Manfred Gotthaus
Art: Gene Duplantier
Advertiser: The Financial Post

- 11) AD: Russ Taber
Art, design: Hans Kleefeld
Agency: MacLaren Advertising Co. Ltd.
Advertiser: "Canadian Advertising"

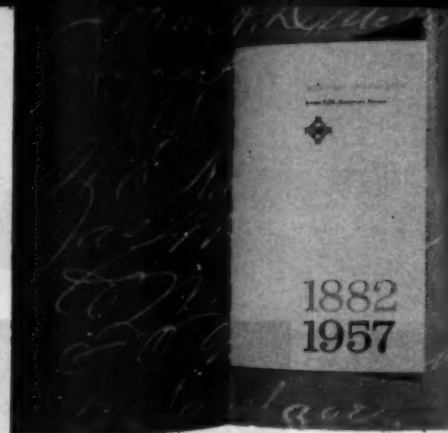
- 12) AD: H. Aslin
Photographer: Arnott & Rogers Ltd.
Agency: Cockfield Brown & Co. Ltd.
Advertiser: Wabasso Cotton Co. Ltd.



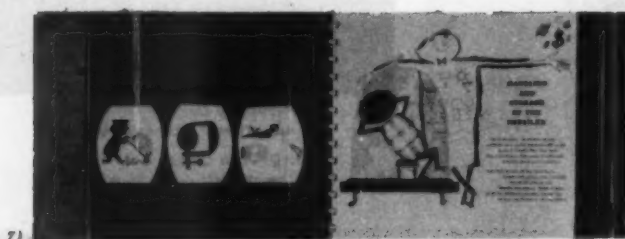
1)



2)



3)



7)



8)



9)



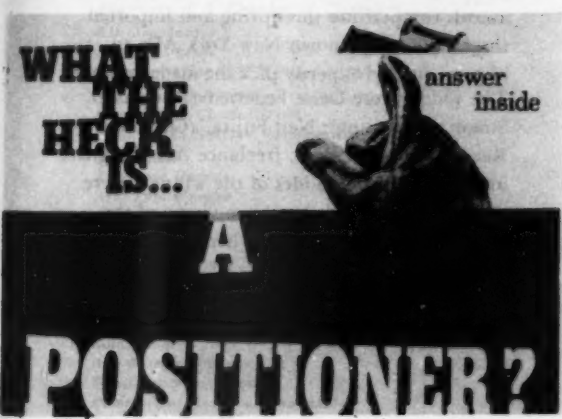
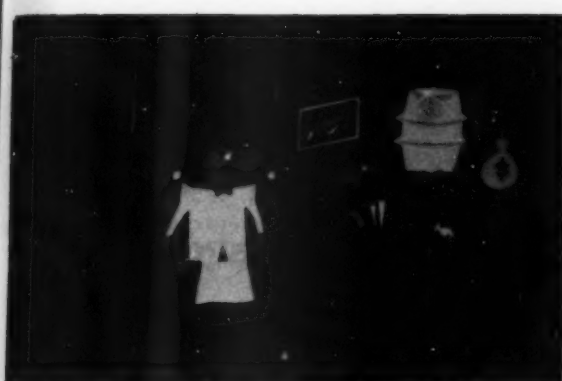
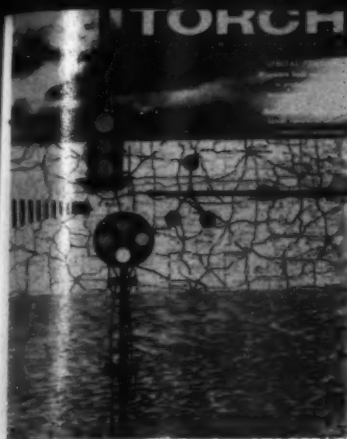
Best-of-show winner, William Hern

MILWAUKEE'S 5TH

William Hern of Frank H. Bercker Studios, Ltd., won the best-of-show award at the 5th ADC of Milwaukee awards banquet for his cover design of Torch magazine, official publication of the Milwaukee Advertising Club.

Judges for the state wide contest were designer Dan E. Smith; James Sherman, president of the NSAD and AD of McCann-Erickson Inc.; Ernest W. Turner, vice president and creative director at Campbell-Mithun Inc.

Featured speaker at the awards dinner was design consultant Saul Bass.



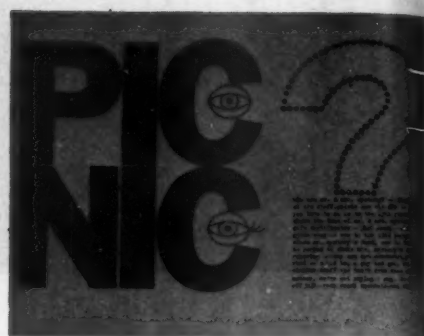
- 1) AD: Gordon Fisher
Photography: Stephen Heiser
Agency: Brady Co.
Advertiser: Whiting-Plover
- 2) AD: Earl Oelstrom
Art: Frank H. Bercker Studios
Advertiser: Schlitz Brewing Co.
Printer: Gugler Lithographic Co.
- 3) AD: Allen P. Zoellich
Art: Frank H. Bercker Studios
Agency: Hoffman & York
Advertiser: Milwaukee Athletic Club
- 4) AD: Frank H. Bercker Studios
Art: William Hern
Advertiser: Milwaukee Ad Club
Printer: E. F. Schmidt Co.
- 5) AD: Ray Dennis
Art: Advertising Art Studio
Advertiser: E. F. Schmidt Co.
- 6) AD: C. A. Mathison
Art: Stephens Biondi DeCicco
Agency: Mathison & Associates
Advertiser: Miller Brewing Co.
- 7) AD: Earl Oelstrom
Art: Advertising Art Studios
Advertisers: Schlitz Brewing Co.
- 8) AD: Al Jacobs, Les Schwanz
Art: Matt Kastelic, John Higgs Studio
Advertiser: Massey-Ferguson
- 9) AD: N. Janowiak
Art: N. Janowiak
Agency: Gittins Agency
Advertiser: Kurth Malting Co.
- 10) AD: Ralph Gibson, John Higgs Studio
Art: Dave Broad, John Higgs Studio
Advertiser: Schlitz Brewing Co.
- 11) AD: Fred Terry
Photography: Zielke, Slater-Rost
Agency: Hoffman & York
Advertiser: Harnischfeger Corp.
- 12) AD: John Higgs Studio
Art: Don Neske, John Higgs Studio
Advertiser: Cuna



1)



2)



3)



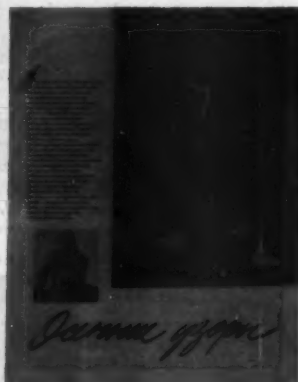
6)

TOPS IN WASHINGTON

Washington D.C.'s AD club held its 9th annual awards competition this Spring and imported three nationally known New York ADs to impartially and expertly pick the medal winners. The judges were Gene Federico (Douglas D. Simon Advertising); Neil Fujita, (Columbia Records); Robert Cato, freelance AD, designer and photographer. Slides of the winners were shown at the awards luncheon. Some of the show's top pieces are shown here.



7)



8)



9)



10)



1)



2)



3)



4)

The Merit Awards Competition, sponsored by the Advertising Club of Springfield, Massachusetts, is an annual event held this year for the sixth consecutive time. Its purpose is to stimulate interest in, and to give suitable recognition to, the best advertising produced, or used, by any organization located in Western Massachusetts.

Nine different categories for entries are designated; there is a Merit Award and an Honorable Mention in each category, with certificates for those instrumental in the production of the winning pieces. A bronze plaque is presented as a permanent trophy to the one selection which is judged the best in the entire show. This winner also receives

a silver cup, to keep for a year. If any one entrant wins this cup three times, it will become his permanently, and a new cup given the next year.

The contest is judged by top men in the advertising field. This year they were Lendell Layman, President of Henry Loudon Advertising, Inc., Boston, advertising agency; Mrs. Margaret Falconer, Advertising and Sales Promotion Director of the Eaton Paper Company, Pittsfield; and Mr. Richard Dorrance, head of his own advertising promotion agency, Dorrance & Co., of New York. The entries were assembled and judged at the Sheraton-Kimball Hotel on February 5th, 1958. The judges gave exceptional care and consideration to the selection of the winners. Copy was read and all aspects of the entries, from probable production costs, conception and appearance to probable results were considered. Radio and television entries were submitted on film, or records, and all others in a standard format designated by the rules.

On February 11, 1958 the Advertising Club held its Merit Awards Dinner, also at the Sheraton-Kimball, and the awards, certificates and trophies were presented to the winners. Mayor Thomas O'Connor of Springfield was the guest of honor and took the occasion to proclaim this Advertising Week in Springfield.

The Club president, Marjorie Whitum, presented the awards in a new and unusual way. As she read the name of the category and winner, color slides of the corresponding entry were projected on a large screen for all to see. Simultaneously, the actual entry was unveiled on an easel at the side of the room, and all were available for closer examination after the dinner. Radio entries were played and TV entries were projected.

The winning ads and collateral material, with the awards and trophies, were exhibited to the public for the duration of Advertising Week in the windows of Springfield's leading bank.

SPRINGFIELD'S 6TH

judges read copy, consider production costs, estimate sales results

- 1) Newspaper ad, institutional
AD: John Kies
Photographer: Interstate Industrial Reporting Service
Agency: Needham, Louis and Brorby, Inc.
Client: Monsanto Chemical Company
- 2) Newspaper ad, institutional
AD: Fred Weisbach
Artist: Wadsworth Hine
Agency: Gibney and Barreca, Inc.
Client: United Fund, Inc.
- 3) Magazine ad, consumer
AD: Robert Gage
Photographer: Irving Penn
Agency: Doyle, Dane, Bernbach, Inc.
Client: Buxton, Inc.
- 4) Magazine ad, trade
AD: Fred Weisbach
Photographer: Ted Morehead
Agency: Gibney and Barreca, Inc.
Client: Parsons Paper Company
- 5) Magazine ad, trade
AD: Jay Cox
Photographer: I. J. Becker
Agency: Wm. B. Remington, Inc.
Client: Aetna Life Insurance Company
- 6) Point of Sale
AD: Jay Cox
Photographer: I. J. Becker
Agency: Wm. B. Remington, Inc.
Client: Ben-Mont Papers, Inc.



5)



6)

breezing in from the west

a fresh interest in design...

the Association of Graphic Designers in Los Angeles

Leading the way to defining and establishing the professional status of the graphic designer is a young organization in Los Angeles, the Association of Graphic Designers.

Formed to deal with the economic and ethic problems of the designer, the Association of Graphic Designers has two primary aims: to establish and keep current a schedule of recommended minimum fees, and to clarify and standardize a code of ethics for the purposes of eliminating unfair practices and improving the quality of work.

An increasing recognition of the role and value of the graphic designer has been noticed in Los Angeles, corresponding with the increased vitality and activity of the AGD.

Currently, an exhibition titled, "Symbols of Commerce", is being shown in cooperation with the University of California at Los Angeles at the UCLA Art galleries. This showing of integrated design programs for industry was organized by Allen Porter, Allen Lazarof, and James Shade and presents coordinated programs done by AGD members and other designers in the Los Angeles area. The show is designed to travel for exhibit elsewhere. Another design exhibit by AGD members was shown at Long Beach State College last year. Other exhibits are planned for the future.

Monthly meetings of the AGD feature a guest speaker or panel and draw an interested crowd of members and guests. Discussing opportunities and problems as they relate to the graphic designer, speakers have, been from the fields of design, law, architecture, management and advertising. Pre and post reports on the International Design Conference in Aspen are often held. A representative recent panel consisted of Milton Zolotow, Saul Bass, Victor Gruen and Rico Le Brun.

Of genuine practical help to designers has been the publishing of a Minimum



Editorial design, one of the categories displayed at the Long Beach State College in recent exhibit of the AGD. That big "a" is the cover of Art Direction for March 1956, by Norman Gollin.

Panel discussion of AGD members, a pre-Aspen warmup. Murray Naidich, former AGD head; painter Rico Le Brun; architect and city planner Victor Gruen; design consultant and AGD member, Saul Bass; Milton Zolotow, AGD past president.



Fee Schedule for guidance in pricing and an Estimate Form, in effect a basic contract that also provides an efficient estimating system. These printed pieces are sent to anyone who requests them, whether members of the AGD or not.

Feeling that the promotion of good business principles in design may eventually lead to licensing of the graphic designer, just as an architect or lawyer is licensed, the AGD is particularly interested in their educational program. Working closely with the schools, the AGD promotes a better understanding of good design and its responsibilities and encourages student membership in the AGD.

Augmenting the usual constitution and by-laws, the AGD handbook spells out definite standards of fair practices. Statements designed for use on estimating and billing forms cover disapproval of speculative assignments, rebates and payment contingent upon approval by a third party and recommend definite percentages to be billed in event of stop-work orders, revisions, cancellations, re-use of art, client disputes and suits. Other points defined in the handbook are right of the designer to use his name on work, method of payment of fees, competition practice, unethical competition, underselling, billing for rush work and unreasonable hours and plagiarism.

An outgrowth of the Society of Contemporary Designers, now non-existent, the AGD was formed as such in 1954 with Milton Zolotow as President. Murray Naidich succeeded him for two years before Hy Farber, present President of the group took over.

Other members of the Executive Board of the AGD are Jim Shade, Secretary and Treasurer; Bernard Safyan, Recording Secretary; Allen Porter, Professional Practices; John Jezek, Membership Committee; Allen Lazarof, Chris Smith, Fred Usher and Sal Bue.

on the West Coast

in Chicago



each other. Another campaign peg is the tab on photography keying copy, each ad listed as another numbered report from Matson research. Agency: Holst & Male. AD: C. R. Pope. Photographer: Werner Stoy of Camera Hawaii. A factor leading to the development of the eight-ad series was Stoy's illustrations for Matson the year previous. These were buried in ads featuring type blocks of prices, schedules, etc. Reports Camera Hawaii, "Obviously, no one paid much attention to the photos and probably not much attention to the ads either. Somewhat frustrated, the photographer enlarged one or two of these . . . with a small block of copy as samples . . . they did show the potential for such photographic illustration" (as used in the actual series).

Shipless shipping ads Campaign for Matson Navigation Co. in Hawaii features series of newspaper ads with theme and photography selling company's cargo's services, but skipping the usual ship pictures. Photography and headline complement

UCLA ad conference set Aug. 17-20

A program on Advertising: "Marketing or Manipulation?" will be presented at the University of California Conference Center at Lake Arrowhead Aug. 17-20. Ralph Carson and Jack Roberts of Carson/Roberts/Inc. will discuss advertising's role in the economy, and the "philosophy of advertising and its potential of communicating our nation's policies abroad." Joseph B. Birdsell, UCLA professor of anthropology, will discuss ethics and the charges of manipulation made against advertising. Leonard Freeman, head of UCLA department of liberal arts, university extension, will talk on the impact of public relations and advertising upon politics.

CAMERA HAWAII

Editorial & Advertising Illustration
Honolulu's most versatile photographers
directed by

WERNER STOY

Honolulu, Hawaii Cable: CAMHAWAII

PRODUCT ILLUSTRATION

BACKED BY A COMPLETE ART SERVICE
Layout to complete job. Quick service
Fast Airmail service on out-of-town orders

WM. MILLER ADVERTISING PRODUCTION
872 S. Lafayette Park Pl. Los Angeles 57, DU 54881



Insurance company offers traveling art show

This pen and ink sketch by Fletcher Martin, who won first prize for editorial illustration with painting, *Waiting for the Bus*, in the Art Directors Club of Chicago 1957 show, is one in the group of 43 pieces by 11 artists which is included in a traveling art show sponsored by Allstate Insurance Co., Skokie, Ill. The paintings are illustrations done by Home & Highway magazine, edited by David L. Watt, which in 1957 won six awards for design and editorial content from International Council of Editors, Society of Typo-

ARTIST MATERIALS DRAFTING SUPPLIES

THE FLAX COMPANY

176 N. WABASH AVENUE

Chicago

MI 2-7612-3-4-5

"A FIRST IN ITS FIELD"

Painting the figure
in watercolor—\$10.00
by Herb Olsen

graphic Arts, Chicago Book Clinic, and the Art Directors Club of Chicago. An illustrated catalog of the show describes illustrations and gives biographies of Adolf Dehn, Doris Lee, Arnold Blanch, Joseph Hirsch, David Stone Martin, Fletcher Martin, Paul Sample, Lawrence Beall Smith, Calvin D. Dunn, Ezra Jack Keats. Show schedule details from John Normoyle, publicity supervisor, Allstate Insurance Co., 7447 Skokie Blvd., Skokie, Ill.

Chicago notes

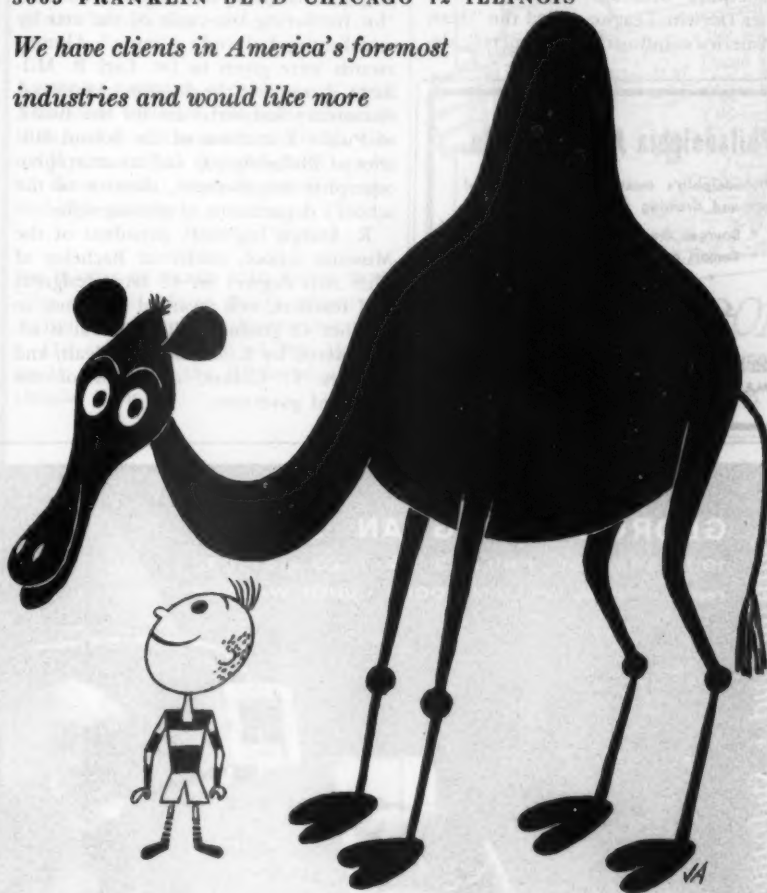
Packaging Institute has moved its awards dinner to Oct. 14 and *SIPMHE's* get-acquainted party has been changed to Oct. 13 and its show will open Wednesday evening, Oct. 15, in order that activities of both the *PI's 20th Annual Forum* and *SIPMHE's National Industrial Packaging Handling and Shipping Exposition* do not conflict. Both organizations hold a cooperative technical session Oct. 15 at the Chicago Coliseum. *PI's* forum will end after luncheon Oct. 15 so registrants may attend the cooperative session and visit the exposition... *McCaslin-Glasser, Inc.*, specialists in creating and producing POP displays, has been formed at 864 N. Wabash Ave. Principals are *Sibley McCaslin*, president, and *Harry W. Glasser*, executive vp. Both have been associated with *Kling Studios*... *Dave Chapman Industrial Design Office* won two first award citations in the *Eighth Annual Competition of the National Paper Box Manufacturers Association* for an electric paint sprayer gift box designed for *Burgess Vibrocrafters, Inc.*, and manufactured by *W. C. Ritchie & Co.*, division of *Stone Container Corp.*... New officers of *STA* are president *Herbert Pinzke*, of *Spencer Press*; first vp *Hayward R. Blake* of *Ekco-Alcoa Containers Inc.*, *Wheeling, Ill.*; second vp *Gladys Swanson* of *H. L. Ruggles & Co.*; treasurer *Joseph L. Sander* of *Sander Engraving Co., Inc.*; and secretary *Alyce Emerson* of *Container Corporation of America*.

A CIRCUS CAMEL made friends with a small boy. "In the old country," he said, "I often went a week without a drink of water." "I could do that easy," said the boy, "I'd drink milk, cola, rootbeer, fruit juices and sodas. My father could do it much easier for he's a lot older and has grown-up drinks."

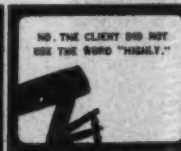
D F KELLER CO *Printers with imagination*

3005 FRANKLIN BLVD CHICAGO 12 ILLINOIS

We have clients in America's foremost industries and would like more



the **Guidedge** for precise work -
the **NORedge** for close work - *both are*
steel drawing board edges
for data check with your dealer or write
HEAR-NORTH GUILD **chicago, ill.**



PAUL PINSON, STORYBOARDER, 430 NORTH MICHIGAN, CHICAGO 11, ILL.

in Philadelphia

Philadelphia Museum school honors designers

At commencement exercises held by the Philadelphia Museum School of Art, Walter Dorwin Teague, called the "dean of America's industrial designers," de-

livered the principal address and received the school's annual design award. The Hon. Joseph S. Clark of Pennsylvania presented Sen. J. William Fulbright with the school's award of merit, "for furthering the cause of the arts by establishing Fulbright Grants." Alumni awards were given to Dr. Earl B. Millette, director of the division of fine and elementary industrial art for the Board of Public Education of the School District of Philadelphia; and to artist/photographer Sol Mednick, director of the school's department of photography.

R. Sturgis Ingersoll, president of the Museum school, conferred Bachelor of Fine Arts degrees on 44 artist-designers and teachers, and awarded diplomas to another 43 graduates. The school is administered by E. M. Benson, dean, and Charles T. Coiner, chairman of the board of governors.

Philadelphia Art Supply Co.

Philadelphia's most complete stock of art and drawing materials.

- Bourges sheets
- Craftint
- Kemart materials
- Zipatone
- all graphic art supplies

Send for our 200-page catalog
on your letterhead

25 S. Eighth St. • Philadelphia 6, Penna.
MAArhel 7-6655 • Prompt delivery service



Pa. tabloid wins Ayer Cup

The first tabloid to win the Ayer Cup is the Gazette and

Daily of York, Pa. Here the front page of the March 12 issue, issue date chosen for all entries, is shown with the Cup, won by the paper over 818 other entries. The Cup, awarded for excellence in

GEORGE FARAGHAN STUDIO

1934 ARCH ST., PHILA. 3, PA. • LO 4-5711-12
represented by WILLIAM MOORE • JUDY WAGNER

photography • photography • photography



Agency: Al Paul Lefton Co., Inc. • Client: Radio Corporation of America • Art Director: Fred Shemeley

new paper typography, make-up and printing, was presented by judges of the 28th Annual Newspaper Contest, who met in the N. W. Ayer & Son auditorium. Judges were Jay Doblin, director of the Institute of Design of Illinois Institute of Technology; Norman Cousins, editor of the Saturday Review; and Homer E. Sterling, professor of graphic arts design at Carnegie Institute of Technology.

Entries showed these trends, according to the judges: Carefully planned design with balanced make-up and a dramatic center of interest on front page. Color use on front page slowed this year, with few four-color illustrations, and color mainly used for borders, headlines and tint blocks. Great increase in photos on page one, with majority of entries using two or three photos often in two-column and three-column size. Trend to narrower columns continued—some newspapers lost readability through jamming type close to column rules. For the first time, nine columns per page rather than the usual eight, shown by six papers.

The Gazette and Daily might "represent the paper of the future," judges said. It won because of its "convenient five-column size, fine appearance and air of life and vitality."

Philadelphia notes

Allen C. Smith, Jr., president of the Aitkin-Kynett Co., and chairman of the Philadelphia Council, AAAA, is also an ex officio governor of the 4As eastern region . . . Donald E. Battle, vp, Ecoff & James, has been elected a governor of the Philadelphia Council too . . . New president of the Philadelphia Club of Advertising Women is Elizabeth E. Raftery . . . Walter A. Spiro, now executive vp, Lavenson Bureau of Advertising, was director of advertising for Gimbel's . . . W. H. Polk, mgr., Philadelphia district office of Pittsburgh Corning Corp., and J. H. Coleman, mgr. of PCC's advertising and sales promotion, were joint winners of the National Industrial Advertisers Association's Man of Industry—a bronze statue by sculptor René Shapshak presented to the winner of the highest honor award in NIAA's Best-Seller competition . . . Charles T. Coiner, vp and AD for N. W. Ayer & Son, is on the panel of judges for the special awards Editor & Publisher will present to advertisers and agencies for best creative use and implementation of color in newspaper general advertising, during Third Annual Newspaper ROP Color Conference Sept. 15-17 in New York.

booknotes

A WORLD OF PATTERN, Gwen White, Branford, \$3.75.

Illustrations call attention to the idea source in pattern in nature. Pages devoted to flowers, leaves, insects, animals, birds, fishes, reptiles, coral and sponge, science, minerals, etc. The infinite variety of these patterns, compared to man-made patterns adds to their value as inspiration sources. Colored illustrations are designed so that when they are held to the light the pattern formation shows through the color.

AMERICAN HERITAGE, Vol. IX, No. 3. \$2.95.

This issue includes full color historical illustrations of Commodore Perry's visit to Japan and of the delightful covers on sheet music, stone engraved in the mid-19th century.

THE TRAVELS OF MARCO POLO, Crown. \$4.95.

The story of Marco Polo's adventures includes 25 full color illustrations from a 14th-century edition of Ser Marco's book, found in the Bibliotheque Nationale, Paris.

PROTECTION OF CULTURAL PROPERTY, A. Noblecourt. Unesco. Columbia Univ. Press. \$7.50.

Detailed, illustrated 400+-page report on international conventions protecting cultural property rights in case of armed conflict with analysis of risks due to modern weapons, protection techniques, problems of responsibility, dismantling, removal, etc. Covers museums, libraries, statues, monuments, etc.

WHAT MAKES WOMEN BUY? Janet Wolff. McGraw Hill. \$6.00.

Being a woman makes the author an expert on the subject. Being Copy Group Head at J. Walter Thompson also helps. She discusses today's thinking and emotional patterns and the physical, mental and psychic aspects of today's women which relate to why she thinks and buys the way she does.

GLOSSARY OF PACKAGING TERMS, Packaging Institute. \$6.75.

Here's a 300+ pager, the result of industry-wide cooperation, as simple as a dictionary to use and is authoritative and up-to-date.

BORO sets all my maps in film lettering. \$1 a word—any size!



BORO

TYPOGRAPHERS, INC.

37 E. 21st St. GR 5 7850

Remember, you want the finest in fluorescence—ask for it by name



COLOR CARD . . . for Papers and Cardboards. Contains samples and printing suggestions.

COLOR SELECTORS . . . for Silk Screen, Bulletin Colors, Quik-Spray paints, and Water Colors. Have perforated swatches you can tear off and attach to your job.

Write on your letterhead for Color Card and/or Color Selectors (please specify which). Use Sun-Tested Velva-Glo for velvety smooth jobs.

RADIANT COLOR CO. 15

830 Isabella St., Oakland 7, Calif.

Manufacturers of Sun-Tested Velva-Glo fluorescent papers • cardboards • silk screen colors • bulletin colors coated fabrics • water colors • quik-spray colors



The product: Chemstrand nylon yarn
The client: Chemstrand Corp.
The Agency: Doyle Dane Bernbach
The Producer: Transfilm
The script, set to music:

Some girls think summer means stockings goodbye.

If that's your trick you're an un-hip chick.

Here's why:

She may have spent a fortune on the newest shoe.

have twice as many dresses as the others do

though she wears bracelets to here, mink up to her ear, a lady isn't dressed unless her legs are, too!

She may have had her hair done in the latest "do".

The magazines say her shape is madly new.

Though she's sporting a tan that could dazzle a man a lady isn't dressed unless her legs are, too.

TV-FILM ROUNDTABLE



by Ralph Porter

hard sell

can be entertaining

"The purpose of this commercial," says Don Trevor, head of TV-film for Doyle Dane Bernbach, "is to convince women that it is unfashionable and not quite socially acceptable to go without stockings in the summer . . . not by threatening or blasting at them but by entertaining them. . . . The entertainment is the selling message."

After viewing the film I must conclude that a rather original and charming "hard-sell" TV film concept was unveiled at Doyle Dane Bernbach for its client.

It would seem almost improper to call "hard-sell" charming but this new commercial (seen on the *Jefferson Drum* show NBC) about nylon hosiery is completely disarming in spite of its selling message. "Hard-sell" is, after all, the constant visual and aural flashing of product to gain attention whether it annoys the viewer or not. This commercial does exactly that, but it does not annoy. Nor does it grate on the nerves. In fact, it doesn't even mention the company's name until the very last frame. It seems to use the "hard-sell" message as a buffer against any kind of annoyance.

Though the concept of the Chemstrand commercial embraces elements well-known to motion picture and agency producers, the use of these elements is unique. A satisfying synthesis of what is seen and heard is created. The elements are: 1) high fashion stills rather than any form of motion pictures; 2) clever musical patter rather than scien-

tific claptrap about ingredients; 3) an in-camera optical technique rather than superimposed laboratory opticals; 4) a de-emphasis of client name rather than a blatant blaring out of name in every frame; 5) an excellent production design rather than the usual story board. Separately these elements are used with varying degrees of success. When combined the way the Chemstrand commercial was, the results are delightful.

Just why some new approaches to "hard-sell" TV commercials succeed while others fall on their filmic face is not always easy to analyze. The tendency among critics of TV commercials is to blast "hard-sell" as grating and to stick to the humorous animated spots like *Piel's Beer* or *Tip-Top Bread*. This Chemstrand commercial seems to open up another avenue of commercial filming.

The above script which is set to a pleasant listenable tune is designed to lead the viewer to the very hard punch line about the lady's legs. The message is unmistakable.

Perhaps the meaning of "hard-sell" is being softened by these little daring exhibits. Of course, the Doyle Dane Bernbach endeavor does not preclude "copies" of their idea by other agencies. But like all copies they run second best. The Chemstrand commercials merely indicate that innovations never cease; that they, in fact, are challenges to other creative souls in this brain-devouring business.

sell
these executive buyers
in the eighth
annual
buyers'
guide



List Yourself with the trade . . . if you sell art, photography, typography, you *belong* in your own trade's Annual Guide. For the 8th straight year, Art Direction will publish, in the January 1959 issue, the only trade guide of artists, photographers, studios, illustrators, typographers, etc.

11,000 Buyers . . . circulation is at a new record high. Art Direction has the most buyers—A.D.'s; ad/sales promotion/production managers; editors; agency executives. The first return from your listing will pay for it many times over.

Fill out the order form now . . . right now! Every year many listings are returned because they've come in after deadline. Send in your listing today to be sure.

Best Ad dollar buy! Listings are as low as \$1.50. Contains the basic information of your service. Listings are the simplest, quickest, and the *only* way to list yourself with the *entire field*.

to get business . . . tell them where you are . . . here's how



Instructions

Classified listings

(see listings 1 to 255 on next page)

For: artists, photographers, art suppliers and manufacturers, graphic arts firms. Also, for studios advertising specific services (for example, a general art studio could take Listing No. 198, dye transfer prints.)

1. There are 255 separate classified listings.

Each classified listing is \$1.50.

2. Each classified listing is 3 lines. First line is name and telephone number. Second line is address. Third line is advertising copy and is optional. Third line copy cannot exceed 45 characters including spaces.

3. Use order form below, type or print. If ordering more than one list-

ing with third line copy, specify listing number for each third line.

4. Order as many listings as you want. Use your letterhead if more space is needed.

This is a sample classified listing:

George Edwards MO 7-5764
1810 Rittenhouse Sq., Phila. 3, Pa.
public relations booklets, packaging.

Representative's listings

(see listings 256 and 257 on next page)

For: representatives of artists and photographers.

1. List your artists and photographers on your letterhead.

2. See sample listing. You may, in one or two words, list artists' or photographers' media, subject, technique.

3. Listings are \$1.50 for your name, address and phone, plus \$1.50 for each artist or photographer listed.

This is a sample representative's listing:

Don Arthur MO 7-5764
626 E. 38th St., N.Y.C. 16
William Boro, men's fashion illustration
Joan Mello, fashion artist, pastels

Studio listings

(see listings 258 and 259 on next page)

For art or photographic studios advertising all their services in a single listing.

1. Complete order form.
2. List your art or photographic services on your letterhead.
3. Listings 258 and 259 are \$5.00 each.
4. You may also order one or more classified listings (numbers 1 to 255). Each classified listing is \$1.50.

This is a sample studio listing:

258. ART STUDIOS

Ad-Art

217 North 8th Way, Wichita 2, Kansas

AM 5-4496

creative
service
annual reports
brochures,
folders
artworks
design
direct mail
illustration
layout
lettering
mechanicals
packaging
posters
presentations
refetching
TV art

OTHER SERVICES

folders and brochures

order form ART DIRECTION • 19 W. 44th STREET, N. Y. 36 • YUkon 6-4930

Yes, I want to be listed in the January 1959 issue in the 8th Annual Buyers' Guide, as follows:

Classified listings 1 to 255.....at \$1.50 each listing.....\$

Representative's listings.....☐ 256 art.....☐ 257 photography.....\$
\$150 for representative plus \$1.50 for each artist or photographer listed.

Studio listings.....☐ 258 art.....☐ 259 photography.....at \$5.00 each \$

Total \$.....

IMPORTANT!
REMITTANCE MUST
ACCOMPANY ORDER

NAME _____ ADDRESS _____

Print exactly as you wish it to appear in Buyers' Guide

CITY _____ ZONE _____ STATE _____ TELEPHONE _____

3rd line copy for classified listings,
cannot be over 45 characters

See Nos. 1-255
on next page

See Nos. 256-259
on next page

Number _____	Your advertising copy for 3rd line listing	256 _____	List your artists on your letterhead
Number _____	Your advertising copy for 3rd line listing	257 _____	List your photographers on your letterhead
Number _____	Your advertising copy for 3rd line listing	258 _____	List your art services on your letterhead
Number _____	Your advertising copy for 3rd line listing	259 _____	List your photographic services on your letterhead

DEADLINE FOR LISTINGS IS OCTOBER 15, 1958. DON'T WAIT. GET YOURS IN NOW.

category Index

1 to 255, classified listings Listings 1 to 255 are \$1.50 each.

ART

1. advertising design
2. advertising strips
3. airbrush
4. annual reports
5. architectural rendering
6. art directors, consultant
7. book jackets
8. booklets, direct mail
9. Bourges technique
10. car cards
11. caricatures
12. cartoons
13. catalogs
14. charts
15. color separations
16. colorist
17. comic books
18. continuities
19. displays
20. exhibits
21. fine art for industry
22. greeting cards
23. ideas
24. labels
25. layouts
26. letterheads
27. maps
28. mechanicals
29. oil painting
30. package design
31. pen and ink
32. pharmaceutical design
33. point-of-sale
34. portraits, painting
35. posters
36. presentations
37. product design
38. record albums
39. Ripley technique
40. scale models
41. scratchboard
42. spots
43. stock art
44. three dimensional
45. trade marks
46. trade publishing art
47. wash drawing
48. watercolor
49. woodcut

ILLUSTRATION

50. aeronautical
51. animals
52. The Artists' Guild of New York
53. automobiles
54. biblical
55. characters
56. chemical
57. children's books
58. children's books
59. collage
60. decorative humorous
61. farm animals
62. fashion & style
63. figure
64. flowers
65. food
66. furniture
67. general
68. historical

69. home furnishings
70. humorous
71. industrial
72. interiors
73. landscape
74. marine
75. medical
76. men's hands
77. military
78. product, still-life
79. shoes
80. sport
81. still-life
82. story
83. stylized
84. symbolic
85. technical

LETTERING

86. alphabets, designed
87. comp. lettering
88. illuminated lettering
89. calligraphy
90. lettering
91. paste-up alphabets
92. photo, film, process
93. photographic variations

RETOUCHING

94. art
95. carboys
96. color toning
97. dye transfer
98. fashion
99. Flexichrome
100. industrial
101. Kemart
102. photo, b/w
103. photo, color
104. products
105. renderings
106. technical
107. transparencies

TV

108. animation
109. art
110. cartoons
111. direct color prints
112. film production
113. hot press
114. lettering
115. lettering, photo
116. props
117. sculpture
118. slides
119. story boards
120. titles

ART SUPPLIES

121. acetates, overlays
122. adhesives
123. air brushes
124. artists brushes
125. books
126. Bourges materials
127. Bristol boards

128. camera lucida
129. cameras
130. canvas
131. charcoal & pastel papers
132. colored papers
133. copyboards, adjustable
134. crayons & chalks
135. drafting supplies
136. erasers
137. fixatives
138. fluorescent paper
140. hand lettering sheets, etc.
141. illustration board
142. inks
143. office supplies
144. oil colors
145. pads, blocks, sketch books
146. palettes
147. pencils
148. picture frames
149. retouching materials
150. retail art stores
151. schools, art
152. sketch boxes
153. slide rules
154. tabourets
155. T-squares, perspective
156. watercolor materials

PHOTOGRAPHY

157. aerial
158. animals
159. architectural
160. cats and dogs
161. children
162. color
163. consultants
164. editorial
165. experimental
166. fashion
167. food
168. general
169. horticultural
170. human interest
171. illustration
172. industrial
173. interiors
174. landscapes
175. location
176. magazine photography
177. murals
178. photo-agencies
179. portraits
180. Printons
181. products
182. publicity
183. reportage
184. slide films
185. stereo
186. still-life
187. stock photos
188. strobe
189. trick photography

PHOTO REPRODUCTION SERVICES

190. Ansochrome processing
191. b/w prints in quantity
192. carboys
193. color assemblies

194. color prints in quantity
195. color separations
196. copy of artwork
197. duplicate transparencies
198. dye transfer prints, giant
199. dye transfer prints, giant
200. Ektachrome
201. Ektachrome processing
202. enlargements
203. Flexichrome
204. montage
205. mural color transparencies
206. photocopying
207. photocopying on transparencies
208. photomurals
209. reproduce
210. reproduce
211. reproportioning
212. screened veloxes
213. slides
214. strip-ups
215. 35 mm negs and positives
216. transparencies
217. transparency art
218. Type "C" prints
219. varicolor prints
220. viewgraph slides

COPY PRINTS

221. color film strips
222. colorists
223. copy prints
224. ozalids
225. ozachromes
226. photostats
227. photostats on acetate
228. visualcast slides

GRAPHIC ARTS

229. acetate proofing
230. advertising presentations
231. ad pre-prints
232. bindery
233. display manufacturers
234. electric
235. gravure plates
236. industrial comic books
237. labels
238. lithography
239. newspaper comic sections
240. paper dealers
241. photoengraving
242. photogelatin printing
243. printers, letterpress
244. rotogravure
245. sheet-fed gravure
246. silk screen printers
247. stationery, business
248. tags
249. type direction
250. type foundry
251. typographers, hand
252. typographers, machine
253. typography, old-fashioned
254. typography, photo

EMPLOYMENT

255. agencies

256-257: representatives listings Listings 256 and 257 are \$1.50 each, plus \$1.50 for each artist or photographer listed.

Complete the order form and list your artists or photographers on your letterhead.

ARTISTS REPRESENTATIVES 256

PHOTOGRAPHERS REPRESENTATIVES 257

258-259: studio listings Listings 258 and 259 are \$5.00 each regardless of number of services listed.

Complete the order form and list your services (see below) on your letterhead. Data under "Other Services" is limited to 60 characters, including spaces.

ART STUDIOS

258. (List any or all on order form or letterhead)
- ☐ creative
 - ☐ service
 - ☐ annual reports
 - ☐ brochures, folders
 - ☐ cartoons
 - ☐ design
 - ☐ direct mail
 - ☐ illustration

- ☐ layout
 - ☐ lettering
 - ☐ mechanicals
 - ☐ packaging
 - ☐ posters
 - ☐ presentations
 - ☐ retouching
 - ☐ TV art
- (other services)

PHOTO STUDIOS

259. (List any or all on order form or letterhead)
- ☐ children
 - ☐ fashion
 - ☐ food
 - ☐ illustration
 - ☐ industrial
 - ☐ interiors

- ☐ location
 - ☐ motion pictures
 - ☐ product
 - ☐ reportage
 - ☐ slide film
 - ☐ still life
 - ☐ TV
- (other services)

the 8th Buyers' Guide

the only Who's Who published for advertising artists, illustrators, designers, art and photographic studios and graphic art suppliers. Industry wide distribution guaranteed.

Complete trade circulation

Art Direction's Annual Buyers Guide has a guaranteed circulation among buyers in every major advertising art market in the country. The Annual Buyers' Guide has the support of the National Society of Art Directors, its 30 chapter clubs, and many advertising art guilds and groups.

Who's Who in art/photography

Here, in one issue, is practically the entire ad art and photo profession. Every year, the Guides have grown until today they read like a who's who of the advertising art and photographic fields.

The Guide is a top sales aid!

During the past seven years Art Direction's Annual Buyers Guides have helped free lancers and studios increase their sales. Many buyers use the Annual Guides as the field's own telephone directory.

Special National Industry File

One listing in the Guide automatically enters your name into our address file. This file is maintained for the use of anyone. There is no charge for the service. Time and again, we have helped buyers "find" the professional for whom they may have spent days in search. This is another Art Direction service to the field.

you get results results results

In Art Direction

AD is the market place for art, photography and graphic art services. Tell your sales story in the Buyers' Guide issue or use AD every month to get your sales message to more buyers at bargain rates.

AD is a proven sales builder. It has gotten accounts for artists and photographers who once believed it couldn't be done.

AD has the circulation, readership,

penetration, coverage and acceptance to open up new accounts and reactivate old ones.

AD is the only magazine edited exclusively for the buyer of art, photographic and graphic art services.

You can have AD work for you as your "salesman!" Call YUKON 6-4930 or write: 19 W. 44 Street, New York 36, N. Y., for full information, rates.

***Listings in previous Buyers' Guides have brought in orders running into the hundreds and even thousands of dollars. Where else can you advertise to the entire ad art market for so low as \$1.50?**

trade talk

ART DIRECTORS ATLANTA: New office of **Marshall & Pratt** here will be staffed by 40 at 800 Peachtree St., N. E. AD: **James H. Lee** . . . **BEVERLY HILLS:** **Paul Lawson Taylor**, asst. AD at Cole, Fischer & Rogow, held fourth one-man show of paintings—he's known as Lawson in fine art circles. He's a charter member of the Indiana Art Directors Club . . . **CHICAGO:** **Zeke Ziner** now AD and design consultant for Jordan, Steber & Corbett, Chicago and New York. Was director of industrial and graphic design creativity . . . **DETROIT:** **Edward G. Gallagher's** now head of the creative group at N. W. Ayer & Son office here . . . **MINNEAPOLIS:** Formerly senior AD and group head at Benton & Bowles, **Ralph Seberhagen** is now AD here in home office of Campbell-Mithun, Inc. While with B&B, Seberhagen had been AD for P&G's Tide (he joined B&B in 1946 in this capacity, had creative responsibilities on Post Toasties, Baker's Chocolate, Prudential Life Insurance, MONY Life Insurance, Association of American Railroads and Carlin's Ale. Before B&B association, he had been group head AD at J. M. Mathes, chief AD at Al Paul Lefton, both New York. He began advertising career with N. W. Ayer, Philadelphia, after graduating from Philadelphia Museum School of Art . . . **Paul Konsterle**, who was AD at Kerker Peterson Hixon Hayes, is now AD in Knox Reeves creative dept. . . . **MUNCIE:** **Jack Butler**, vp and AD of Poorman and Butler, has been elected president of the Art Directors Club of Indiana . . . **NEW YORK:** **Paul Newman** now senior vp and director of creative services for MacManus, John & Adams. Was executive vp and executive AD for Kudner . . . **Mel Tashlian**, former vp and art dept. head at Foote, Cone & Belding now art group supervisor at Grey . . . **Ralph Froelich**, Grey vp, now also manager of creative departments . . . **Wallace W. Elton**, vp, J. Walter Thompson, is new vice chairman of eastern region, AAAA . . . **Tycho R. Weill**, new AD of Pfizer Laboratories, was AD at Hoyt Howard. It's a new post for Pfizer, who spreads its work through eight agencies. Internal production of ad and promotion had been done through consulting ADs and studios . . . **Madison Avenue**, the new ad monthly, has appointed **Leslie Segal** art director. He was formerly assistant to Al Greenberg, AD of Gentlemen's Quarterly. Segal will use mostly photography and mostly by **Ed Jacoby**, with many big pix treatments, lots of white space, occasional artwork, sometimes experimental photography, lots of Clarendon for display, Century Expanded for body type . . . **Leonard Showitz** from CBS to AD, NTA,

do a faster job...

with CRESCENT illustration board!

See how easy it takes a wash...

You will love the flat even tone.

write for free samples today, to: Crescent Cardboard Co.
formerly known as
Chicago Cardboard Co.



1240 N. HOBAN AVE., CHICAGO 51, ILL.

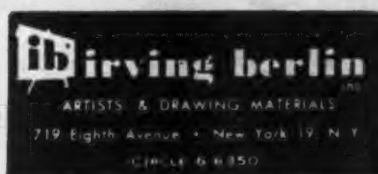
A COMPLETE TYPOGRAPHIC SERVICE

...LINOTYPE • LUDLOW
HAND COMPOSITION
LAYOUT AND MAKE-UP
FOUNDRY LOCK-UP
REPRODUCTION PROOFS

PLAZA
7-2421

SKILSET TYPOGRAPHERS

250 WEST 54th STREET, NEW YORK 19, N. Y.



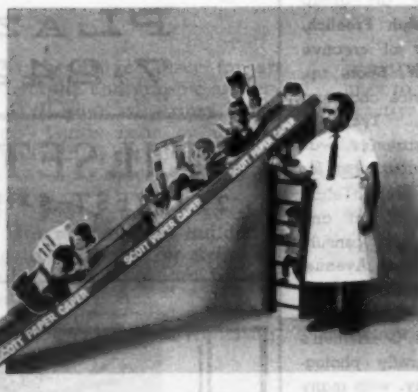
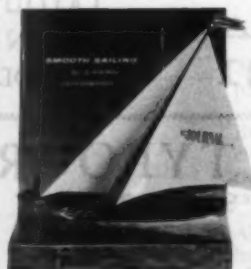
Channel 13 . . . **Zare Calabrese** named AD of ABC tv network. Was AD of ABC-owned stations in New York . . . **Jack Momen**, tv art supervisor for Kenyon & Eckhardt, was tv AD for K&E's Chicago office . . . Collection of **William Golden**-designed material for CBS (he's CBS tv network creative director of sales promotion and advertising) included in Cornell's White Museum's 12th Festival of Contemporary Arts . . . **William LaCava** new vp, Cunningham & Walsh, in charge of commercial tv . . . **PITTSBURGH**: At Ketchum, MacLeod & Grove, **Edwin W. Hall** has been appointed managing AD and **Arnold M. Varga** creative art supervisor . . . **ST. LOUIS**: **Roy Paul**, executive vp, and **David Fine**, illustrator, both of Cassell and Paul, received citations from the Red Cross for their "so precious to save . . . so little to give" five color poster for the Red Cross blood bank program . . . **SAN DIEGO**: **James Shade** has been appointed design director of Tearwell & Shoemaker . . .

ART & DESIGN **BERMUDA**: Artist **Adolph Treidler** has added two more posters to his 25-year series of Bermuda posters. He's always worked closely with Bermuda designer **Arthur Cooper**—they both designed and decorated the Bermuda Trade Development Board offices in New York, London and Toronto

. . . **CHICAGO**: **STA's** new directors are **Franz Altschuler**, **Nettie Hart** of Raymond Loewy Associates, **Gordon Martin** of the type Shop, **Larry Muesing** of Design Dynamics, **John Michael** of Acorn Press. **William Fleming** was elected an STA Fellow, **Morton Goldahol** was elected an honorary member, and **Bruce Beck** was named program chairman . . . Industrial designer **John B. Penson** sold his interest in Penson, Tuttle and opened his own design office in the Chicago Daily News Building, 400 W. Madison St. . . Artist **Leroy Nelman** had exhibition hung in New York's Saks Fifth Ave., New York . . . **Kling Studios** now repping illustrators **Frank Komorski** of Chicago and **Bob Heisel** of Milwaukee . . . **LOS ANGELES**: American romantic nonphotographic art, as typified in covers for **Westways**, monthly published by Automobile Club of Southern California, was subject of recent issue of international ad art magazine, **Gebrauchsgraphik**. **Lowell Butler** is **Westways** AD, editor is **Patrice Monahan** . . . Campaign for the Garrett Corp., conceived by AD **Oren Smith** of J. Walter Thompson, won Best Entry award and was also judged best in class for publication advertising of products, in NIAA show. **Siegfried/Dansey Studio** created abstract photographic backgrounds for the ads . . . **Ponce de Leon and Associates** combines technical and commercial illustrating and writing. At 11202 Dallas Dr., Garden Grove, Calif. . . **Mits Kataoka** won 1957-58 **Elgin**

Davis Studios Scholarship in Advertising Design at UCLA . . . **Mayoffin Typographers** have completed their ad photography department with installation of new Robertson #480 Camera . . . Artist **Paul Landacre** doing series of pictures of Brown Drilling Co. operations. He is on the faculty County Art Institute, Los Angeles, and a member of National Academy of Design. **Jakobsen Advertising** is the agency . . . **MEMPHIS**: **Helmut Grebe**, AD for Wagner, Inc., silk screen house, now also vp . . . **Kathryn Huckaba**, AD of Bailey & Huckaba, has been elected to a two-year directorship of Advertising Club of Memphis . . . **MINNEAPOLIS**: Two high school art students, **Sandra Dungan** and **Jim Moore**, were "ADs for a Day" and spent it with AD **Loren Herder** of Knox Reeves, working in and touring agency . . . **Nelson-Westburg Design Associates**, at 1004 Marquette, composed of **Robert Nelson**, graphic designer, and **Del Westburg**, color consultant and interior designer . . . **NEWARK**: Continental Can Co. has begun commercial production of **Conolex**, a new packaging material which will compete with cellophane. Company's division, **Shellmar-Botner Flexible Packaging**, will make Conolex, said to print well, and have a tear-tape feature built in—which could save a lot of money for cigaret industry, for example . . . **NEW YORK**: **Barney Hunter** has been appointed studio manager of **Ross Art Studio**, 1261 Broadway . . . **Sam Q. Weissman**, free lance,

get to know the selling dimension of "P. O. P." at



now design consultant to Monroe Greenthal . . . Designer/painter **Hy Klebanow** of Kleb Studio, won first prize for his Still Life, modern painting, in Mt. Vernon Art Association exhibit . . . **A. I. Friedman** presented **Gladys Emerson Cook**, the animal artist, demonstrating her special technique of drawing animals with felt tip pens, relatively new medium to American artists. Her trip was sponsored by **Cushman & Denison Co.**, manufacturers of the Flomaster felt tip pen . . . **Bill Schommer**, AD at Monogram Art Studio, helped play host to **Prof. Robert Borghatta's** CCNY art class when they visited Monogram. Schommer demonstrated Monogram-produced brochure for M. W. Kellogg Co., The Giant Step, which won prize as best institutional piece in NYEPA's 16th exhibition of printing . . . Show of graphic work by **Ben Shahn** opens in Amsterdam next year, sponsored by International Council at Museum of Modern Art . . . Museum's closed while extensive improvements and remodeling going on, reopens in October . . . **Stephens-Blond-DeCicco Inc.** moved to 375 Park Ave., 17th floor of the Seagram building, PL 1-6555 . . . **United Artists** scholarships, offered by UA and Monroe Greenthal agency, were won by four undergraduate artists at Pratt Institute: **Emanuel S. Perry**, **Grant Saylor**, **Fred Schwab** and **Arthur Warheit**. Their instructor is **John Groth**. **Fritz Eichenberg**, chairman of Pratt's depart-

ment of graphic arts and illustrations, presented the 1000 awards on behalf of **David Diener**, vp and creative director of Monroe Greenthal . . . **Turck & Reinfeld** printing company revived their annual book jacket design contest. Judging will be based on sales appeal of jacket, with allowance for type of book and market to be reached. Entry forms from Turck & Reinfeld, Book Jacket Contest, 207 W. 25th St., New York 1 . . . Library School of Pratt Institute will present a conference on book illustration and design—a study of eye appeal in children's books—June 18-19, 1959, reports **Dr. Louis D. Sass**, dean of the school . . . DMAA distributing Layout File, written by **Harry B. Coffin**. Nonmembers may purchase it at \$5 from **Direct Mail Advertising Association**, 3 E. 57 St., New York 22 . . . **Alfred De Martini** of Haddon Heights, N. J., who wrote article on the advertising sign for February Art Direction, which was subsequently reprinted and widely distributed by various companies, designed Basic Marketing Data on Metalworking, book published by Iron Age . . . Artist **René d'Aurillac** built **Salvador Dali's** Crisalida, panoramic symbol of the chrysalis, at Display Studios in Astoria, with help of Display Studios designer **Viktor Harasty** and others. Crisalida is a two and a half ton "worm," 60 feet long, 22 feet wide and 10 feet high, which debuted at American Medical Assn.'s annual meeting in San Fran-

cisco . . . **Alan Dale Bogorad** is now at 55 E. 80 St. . . **United Artist Materials** has opened an exhibition gallery for commercial and fine arts, 32 W. 53 St. . . **Joan May Bassaro** of Pratt Institute and **Kathryn Jablonski** of Western Reserve University graduate school are winners of Mademoiselle's fourth annual college art contest . . . Top international prize at Biennale art exhibition in Venice went for the first time since 1895 to an American, **Mark Tobey**, 67, of the west coast. International Council at the Museum of Modern Art sponsors the American exhibition at the Biennale, on view until October. Another first at the Biennale is the award of the **David E. Bright Foundation** of Los Angeles, which was the first time an American organization made participating artists of every country eligible for its prizes. Winners were **Antonio Tapies**, Spanish painter, **Kenneth Armitage**, sculptor from Great Britain, and **Vincent Hložník**, Czech printmaker . . . New phone for **Vince Schiavone Studio**, 145 E. 45 St., is YUkon 6-5797 . . . **Harry Eybers**, production manager of the Washington Post and Times Herald, who will preside over the mechanical production session of the **BOP Color Conference** at the Waldorf Sept. 15-17, reports conference will feature many successful case histories of color newspaper ads . . . The Esso news ad that featured, in lieu of artwork, lettering of city names arranged into an Esso sign

MEL RICHMAN

...from creative concept to follow through



NEW YORK
485 Lexington ave.
oxford 7-8880
PHILADELPHIA
2000 Chestnut st.
locust 7-7800
WILMINGTON, DEL.
800 Shipley st.
olympia 8-5189



FREE
OFFER!



WRITE TODAY
Free BOLD Daylight Fluorescent
Screen Process Color Information Kit

• "Color Card" Brochure: Contains perforated fluorescent swatches... technical data... samples of different methods of using fluorescent colors for maximum P-O-P impact.
• Design Article: Expert advice on art and copy techniques.
• Newsletter: Cost and use trends in fluorescent field. Kit saves time and money on every job!

Consult your silk screen printer... Specify BOLD
"For all your bright ideas."

Lawter Chemicals, Inc.
3350 Touhy Ave. • Chicago 45, Ill.
Newark, N. J. • San Leandro, Cal.

Kodak TYPE C color
printing at its best!
• Backed by experience
gained in 20 years of
custom color printing

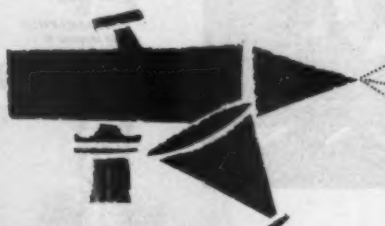
FOR: • Layout
• Reproduction
• Quantities

FROM: • Color Negatives
• Color Transparencies
• Color Artwork

Ralph Marks Color Labs.

844 East 49

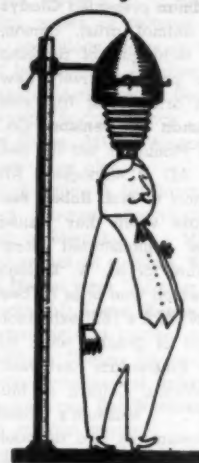
EL 6-6740



KENT STUDIOS
SERVICE, INC.
353 MADISON AVE. • PLAZA 3-8308

was ADed by Wes Hotchkiss at McCann-Erickson, lettered by Eli Silverman of Paul Sherry Studio. Art spot appeared bottom right of ad, next copy block, and was done by Richard Dean Taylor. Copy by Wayne Stuart-Bullock... Quentin Fiore moved his graphic design offices to 34 W. 58 St., PL 5-2170... Rockwell Kent, who won Supreme Court victory over State Department in the passport matter, got his good news in time for his 76th birthday, but probably will not take advantage of a passport now anyway — he's recuperating from an operation and "spent almost my last cent" fighting the State Department ruling... Artist's Guild elected CPA Joseph L. Pops and Paul R. Pops, attorney and tax counsel, honorary members and advisors to the guild... Hi Klebanow of Kleb Studio designed presentation for Burlington Shirting's fall line, using tie-in with Chrysler "Forward Look" theme. Burlington's 32-page brochure had on each page a Chrysler car in a color picking up a dominating shade in a fabric swatch shown with it... American Artists Group has opened a Treasury of Colorplates, which will make paintings and watercolors by over 150 important American painters available to advertising and public relations... Art Unit of New York State Employment Service, professional office, met recently with its Art Advisory Committee for demonstration and discussion of recommended content of portfolios... Dworkman Associates, builders and realtors, awarded \$1000 to Gandy Brodie who won their contest for lobby painting to be hung in the Mark Twain, new apartment house in the Village. The Village Voice suggested the contest, contacted the judges, Hans Hofmann, Meyer Schapiro and James Johnson Sweeney... Erik Simonsen repping Canadian artist Louis De Niverville whose decorative art is presently being used by CBC-TV. De Niverville, "discovered" last year by Ottawa designer Paul Arthur, did 75 b/w drawings as basis of prizewinning tv film The Pounding Heart, symbolic rhyming of pictures designed by CBC's graphic AD David Mackay. De Niverville's colored drawings were in a one-man show in Toronto's Gallery of Contemporary Art... Ted Bellis, the retoucher, combined business with pleasure. Before starting out on vacation trip he sent mailing pieces ahead to make sure of assignments en route to the west coast... Corry, who does experimental as well as advertising photography, at new studio, 748 Lexington, MU 8-4844... Elnora Lea Hoyt, one of the artists at Brodis Associates, 10 W. 33, won a \$1500 MacLellan travel and study scholarship from the University of Illinois School of Art... Ray Konrad, now with Haber Typographers, was typographic layout man with Montgomery Ward art department... John J. Duffy, reps both Jacques Simson and Pagano Inc... Toni Ficalora did the

the height of quality



Peterson

COLOR LABORATORY

DYE TRANSFER PRINTS

ORSON 9-7360

10 EAST 39th STREET, NEW YORK 18, N. Y.

Artists...
Make Saral your pal...
Don't waste valuable time
making your own transfer paper.
Use the professionally made
grease-free Saral transfer paper—
easily erased and comes in
4 colors

GRAPHITE—for light surfaces
YELLOW—for dark surfaces
BLUE—for mechanicals (non-photographic)
RED—for glossy surfaces (location, photos, stencils)

\$3.00 per BOXED ROLL • 12 Feet x 12 1/2 Inches

SPECIAL BARGAINS
in ART MATERIALS
and ART BOOKS
Write for
"Friedman's Four Pages,"
our interesting art
newsletter...
FREE on request.



A.I. FRIEDMAN INC.
QUALITY ART MATERIALS

25 West 45 St., New York 36/C1 5-6600


ality



delta brush mfg. corp.
120 s. columbus ave., mt. vernon, n. y.

Designed for the ad arts by those who use the red sable water color brush as the basic tool in their work.

delta's
"jewel"®



THE PALETTE ART CO., INC.

Featuring a Complete Line of Graphic Art Materials including Artype, Zip-a-Tone, Bourges, and Color-Aid.

PALETTE ART
436 Madison Ave. at 49th St.
PL 3-7338

SAVE TIME...SAVE MONEY

Versillo 

for ART • PRINTING • PHOTO • LITHO • SILK SCREEN • ENGRAVING • MEERING

Send for Catalog B
LACEY-LUCI PRODUCTS CO.
31 Central Ave. • Newark 2, N. J.
DEALERS: Choice Territories Open

\$485 and up.

Al Murphy
photography
creative still life • people • humorous situations

46 W. 56 St., NYC JU 6-5888

cooking-by-candlelight. photograph for a Revere ad which received feature story by **Harry Woodward** in recent issue of Sales Management. Readers of BH&G had seen the ad, and also cooked by candlelight on Revere ware when power went off in their communities. Creative AD **Al Anthony** of St. Georges & Keyes, Revere's agency, did the ad . . . **Robert Crandall Associates** announces addition of **Joe Carmine** to art department. He brings dye transfer and flexichrome background to the transparency and print retouching staff which now numbers 11 . . . **Frank Koste** now repping "the illustrators' illustrator" **Robert Fawcett**, **Robert Lophshire**, and **Joseph Lombardero** who does still life illustrations. Studio also has new salesman, **William Day** . . . **OAKLAND:** **James T. Stevenson**, 5901 Buena Vista, OL 3-8602, reps for **H. L. Mitchell & Associates** and Art Direction Magazine in Oakland-San Francisco . . . **PITTSBURGH:** Sept. 12 closing date for entries in the **Seventh Annual Printing Industry of America Printers and Lithographers' Self-Advertising Exhibition and Awards**. Entry blanks and details from Miller Printing Machinery Co., 1117 Reedsdale St. . . **ROCHESTER, N. Y.:** **Victor Boero**, art supervisor of the Rumrill Co., used 12 area artists to illustrate an aloneness theme for Community Chest-Red Cross ad campaign here . . . **SAN FRANCISCO:** **Theodore J. Shenkman**, previously in graphic design for Burroughs in Pasadena and General Petroleum, Los Angeles, now director of art production for Boland Associates . . . **Walter Landor & Associates**, in conjunction with **Dan Bonfigli**, executive vp and AD of Guild, Bascom & Bonfigli, designed the "round triangle," new label for Heidelberg beer which is being featured in the brewers' campaign . . . **Walter Landor & Associates** offers condensed transcript of **Second Packaging Research Roundtable** sponsored by Landor. Write for on company letterhead, to Landor at Design Building, Pier 5 North, San Francisco 11 . . . **TORONTO:** **J. E. Potts** now packaging coordinator for Lever Bros. Ltd., from marketing dept. . . . **WASHINGTON:** U. S. Civil Service Commission taking applications for examinations open to fill positions of scientific illustrator, medical, and medical photographer. Information from your post office or from the commission, Washington 25, D. C. . . . **WINSTON-SALEM:** 25 technical illustrators at Western Electric Co. presented juried exhibition of painting, sculpture and ceramics. Those represented included **Ernest Illman**, president of Associated Artists of Winston-Salem; consultant AD and illustrator **Vern Mock**, former author of JEC monthly column in Art Direction magazine and former president of the New York Artists Guild . . .

DEATHS **Gridley Adams**, 90, former head of his own agency and nationally known authority on flag etiquette and



3 STORES IN NEW YORK
CONVENIENTLY LOCATED
TO SERVE YOU
PROMPTLY AND EFFICIENTLY

Distributors of All Famous Brands

PHONE FOR PROMPT SERVICE
ARTISTS MATERIALS • DRAFTING SUPPLIES
PICTURE FRAMING


E. H. & A. C. FRIEDRICH CO.
Artists Materials Since 1868

In New York
40 EAST 43rd STREET
Murray Hill 2-2820
140 WEST 37th STREET
Circle 7-6608
363 LEXINGTON AVE.
Lexington 2-0300
Henry H. Tawa, Inc.
1527 Walnut Street
Rittenhouse 6-8742

In Philadelphia

Quality Dye Transfers

A Complete Color Service

 **NORMAN KURSHAN, INC.**
Color Service
8 West 56th Street
New York 19, N. Y.
JUdson 8-0035

bookshelf

The bookshelf makes it easy for readers to buy, at list price, the best books of current interest to the art professional and advertising manager.

NEW BOOKS

177. **Herbert Lepkin Posters.** Manuel Gasser. Swiss printed portfolio of reproductions, condensed, of Lepkin posters tipped in on 15" deep by 11 1/4" sheets, plus comments on the poster as an advertising medium, and Lepkin's contributions to the field. Also, an actual poster. \$12.50.
178. **Production in Advertising and the Graphic Arts.** David Hymes. Concise text on the subject, including all the areas involved from advertising art to paper, printing methods, inks, and lists of terms and definitions, copyfitting tables, samples of paper (printed), sections of typefaces from Linotype, Intertype, Ludlow. \$8.75.
179. **Motivation Research.** Harry Henry. Practices and uses of MR for advertising, marketing by a man called an international authority on the subject. The author is director of research at McCann-Erickson Advertising Ltd., London, and chairman of McCann's European Research Committee. \$5.

ANNUALS

156. **International Poster Annual, 1957.** Edited by Arthur Niggli. A cross-section of poster design ideas and art the world over. Large, well printed illustrations of 500 posters from 20 countries plus critical analysis of trends by three authorities. \$10.95.
162. **Graphic Annual 1957/58.** Walter Herdeg & Charles Rosner. 813 crisply printed illustrations of the years best in art and design in every media from every country. A visual idea file, informative, stimulating. \$14.00.
165. **36th Art Directors Annual, 1957.** The 36th show of the New York Art Directors club, in permanent form. Book is bound in brown cloth, gold stamped, and comes in durable slip case. Designed by Nelson Gruppo with the assistance of Edward G. Infurna. Lettering by Harold D. Vursell. \$12.50. (Also available, the 35th Annual. Order number is 146. \$12.50.)
171. **U. S. Camera 1958.** Edited by Tom Maloney. Special recognition to advertising photography with special section of 15 pages of best of year, chosen by New York AD club. Also, color photography, portfolios by leading photographers, special reports on rockets and missiles, other special subjects. \$8.50.
172. **Modern Publicity, 1957-58.** Frank A. Mercer, Editor. Over 1000 illustrations, more than 100 in color, of outstanding ads and promotions from all over the world. All pieces are fully credited, indexed. Everything included, from trade marks, labels, through record sleeves, packaging, direct mail, as well as news and magazine ads. \$10.
176. **Panrase Annual 1958.** Edited by Allan Delafons. Designed by Arthur Spence. Highest quality material on the graphic arts in Europe and the United States, a review of the best in all fields, excellently designed and reproduced. Thoughtful articles by authorities in all the fields of graphic arts, both of general and technical nature. 130 pages plus 25 sections of illustrations. \$11.50.

ART

154. **Art Archives.** Edited by Harry C. Coffin. Over 500 line illustrations of historic periods, events, activities, persons and places, all for unrestricted reproduction in advertising and publishing. An introductory page lists aids on how-to-use, for example, for line reproduction in black, in color, with overall screen in one color, etc. An alphabetical cross-reference index is included before the main body of spiral-bound coated paper pages. \$10.
155. **Art Directing.** Nathaniel Pousette-Dart, editor-in-chief. A project of the Art Directors Club of New York, the volume contains 13 sections on various phases of art directing, each section comprising several short articles by authorities on specific subjects. Each section was designed by a different AD. Agency and company executives, copywriters, as well as art directors are included in the 70 contributors. Over 400 pictures are included in the book's 240 pages. Of aid: a glossary of AD and advertising terms, a bibliography and an index. \$15.
164. **Rendering Techniques for Commercial Art and Advertising.** Charles R. Kingham. Author, in the field over 37 years and now with BBDO, New York, includes demonstrations, visual helps, professional samples, information on rendering in all media, comprehensives shown in all the stages of development. \$13.50.
169. **300 Years of American Painting.** Alexander Eliot. A tremendous project by Time, Inc. which for the first time correlates American painters and their art with the historical development of the country. Time's art editor describes the artists, their work, personal histories. AD Michael J. Phillips. 250 full color plates. \$13.50.

PHOTOGRAPHY

170. **The Focal Encyclopedia of Photography.** This 1298-page (not counting 32 pages of introduction) reference work, takes the place of a complete library in the field. P. C. Paynter was the art editor. Alphabetically arranged, loaded with graphs, diagrams, b/w illustrations. \$20.

PRODUCTION

138. **Type Identification Chart.** A complete type chart, printed on a series of circular movable graphs. This chart also helps the user to acquire a better knowledge of actual characteristics of groups of type faces and of their essential differences. \$1.

TELEVISION

152. **The Television Commercial.** Revised and Enlarged Edition. Harry Wayne McMahon. The author, a tv commercial consultant, was vp in charge of tv commercial production and a member of the creative plans board at McCann-Erickson, New York. His book discusses all phases of television commercials and uses examples of actual jobs to illustrate points. \$6.50.
173. **Television Production, the TV Handbook and Dictionary.** Harry Wayne McMahon. Working tool explaining 16 basic operations in tv, and language of the field. More than 2000 terms defined. Chapters included on live tv, film, lighting, camera, art, titles and scenery, animation, film and processing, optical effects and special effects, etc. \$7.50.

GENERAL

79. **Commercial Art as a Business.** Fred C. Rodewald. Handbook for artists, art buyers and artists' representatives. Defines problems of time, written orders, breaking down a job into logical steps, deadlines, model and prop fees and other factors that are a source of friction between artist and buyer. Legal aspects are explained, financing, bookkeeping and tax matters discussed. Markets for commercial artwork and tips on selling are offered. Includes the Code of Fair Practices of the Joint Ethics Committee and the code of ethics of the American Association of Advertising Agencies. \$2.95.
159. **How to Predict What People Will Buy.** Louis Cheskin. Analysis of motivational research, what it is, how it works, what it means to advertising. \$5.00.
160. **Motivation in Advertising: Motives that Make People Buy.** Pierre Martineau. A thorough analysis of the consumer as a human being: how he behaves, why he buys, what factors in advertising actually influence him. How emotions overrule logic, how to appeal to emotions, the role of semantics and symbolism in influencing purchases. \$5.50.
174. **Photomechanics and Printing.** J. S. Mertle and Gordon L. Monsen. Definitive work on the printing processes by two of the country's greatest authorities in plate-making and printing. Fully illustrated 400-plus pages. Up to the minute data on original copy for reproduction, photographic materials and equipment, color reproduction, all processes. Fully indexed. \$15.
175. **Color... How to See and Use It.** Fred Bond. Spiral bound, hard cover technical study in simple language of the principles of color relationships and associations. Basic procedures in solving color problems, for photographers, artists, industrial designers, teachers and students. Author has been a photographer, color consultant, author and lecturer on the subject for more than 30 years. Includes 19 pages of color plates, 53 b/w, envelope of hue selector masks. \$8.75, plastic bound \$9.75 in case.

ART DIRECTION

19 W. 44th Street, New York 36, N. Y.

Amt. Encl. \$

Please send me, postpaid, the books corresponding to numbers circled below.

79	138	146	154	155	156	159	160	162	164	165
169	170	171	172	173	174	175	176	177	178	179

8/58

All orders shipped postpaid. No C.O.D.'s. Add 3% sales tax with orders for New York City delivery. Payment must be made with order.

Name

Firm

Address


City

Zone

State

If you want a book not listed, send your order and we will try to get it for you.

Quality
FLEXICHROME
Printers



**SERVICE
DEPENDABILITY
UNLIMITED PRINT SIZE**

**SAVE TIME WITH
THE RIGHT PRINT**

TECH PHOTO LABS.
14 EAST 39th ST. N.Y.C. • MU 3-5052

PHOTOSTATS



**AMERICAN
BLUEPRINT CO.**
7 EAST 47th ST. Plaza 1-2240
299 MADISON AVE. MU 7-1961
630 FIFTH AVE. CO 5-0990
60 EAST 56th ST. Plaza 1-2240

subscribe to

RUSH

*the monthly news magazine
of advertising production*
\$1.50 for 12 issues

19 W. 44th St., New York 36

booknotes

**CATALOGUE OF COLOUR REPRODUCTIONS OF
PAINTINGS PRIOR TO 1860.** Unesco. Columbia
Univ. Press. \$3.50.

This is a fourth edition, revised and enlarged. Gives data on how to procure the best color reproductions of paintings prior to 1860. Covers work of more than 50 printers in many countries. Each print is represented by a b/w illustration, data about the artist, the original, process used in the reproduction, print size, publisher, printer, and price. ●

trade talk

director general of the American Flag Code Assn. Survived by daughter, Mrs. Josephine Emory, wife of J. Brooks Emory Jr., vice president, Young & Rubicam; and grandson Mark B. Seelen. 64, retired vice president and national art director of Outdoor Advertising Inc. A founder of the Chicago Art Directors Club, he had also served the New York Art Directors Club as chairman of the membership and speakers committees, and as an executive board member. During World War II he was consulting art director for all branches of the government, and was a member of the War Advertising Council. He had been a director of the Advertising Council from 1944 to 1956 . . . Logan U. Reavis. 71, semi-retired industrial and marine artist and illustrator. Illustrated for newspapers and magazines, wrote articles for the New York Times, did art work for U.S. Lines and other shippers. His drawings of Corregidor for AP in 1944 was used by Post Office for the Corregidor stamp. ●

INDEX TO ADVERTISERS

Acrolite Products, Inc.	58
Admaster Prints, Inc.	23
American Blueprint Co.	57
Anderson, Schuth, Pinson, Skibo	43
Angel & Co., Inc., H. Reeve	13
Artist Guild Placement Service	59
Bainbridge's Sons, Charles T.	19
Berlin, Inc., Irving	51
Boro Typographers, Inc.	45, 60
Camera Hawaii	48
Chaito Studios, Alexander E.	62
Craftint Mfg. Co.	7, 17
Crescent Cardboard Co.	51

X-17267 . . . One of the thousands
of pictures from our stock library



WELL, I NEVER..!

SAW SUCH BEAUTIFUL PICTURES
FROM THE COLLECTION OF

UNDERWOOD & UNDERWOOD
ILLUSTRATION STUDIOS INC.

Send \$2.50 for 11th Edition Catalog
(in N. Y. C. add 3% Sales Tax)

319 East 44 Street • 646 North Michigan Ave.
New York 17, N. Y. Chicago 11, Illinois

Gene Hall

Photography

- Interiors
- Fashion
- Still Life

418 EAST 71 / NY 21 / TR 9-4488

● advertising photography

THINK OF EASTERN

FOR STILL LIFE PHOTOGRAPHY

120 WEST 50th STREET NEW YORK 19, N. Y. PLaza 7-3090

Slik-a-letter
professional lettering technique

**Designed for
efficiency**



Write for literature
The Slik-a-letter Co. Rt. 2 - Box 286, Escondido, Calif



**fix it RIGHT—
with ACROLITE!**

- ★ **ODORLESS ACROLITE**
for pastel, charcoal and pencil.
- ★ **ACROLITE CRYSTAL CLEAR SPRAY**
Here's the new superior Acrylic spray that's "Mid-Odored" for permanent protection of artwork, layouts, etc. Stays clear forever.
- ★ **ACROLITE MATTE FIXATIVE SPRAY**
A real matte fixative "You can work over" for pastel, charcoal and pencil. Won't alter tones or paper texture.
- ★ **ACROLITE "Peppermint" SPRAY**
It's delicately scented to please! Protects artwork for reproduction without "Glare Back" into camera lens. Insures sharper plates.
- ★ **RETOUCH, DAMAR VARNISH
and TOUCH-UP COLORS**

ACROLITE PRODUCTS INC., W. Orange, N. J.

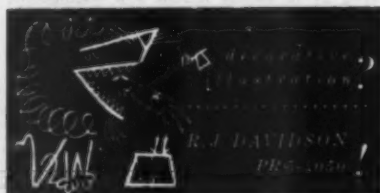
LEADING POSTER ARTISTS THE WORLD OVER USE

**CANSON
"MI-TEINTES"**

— The Remarkable Tinted Paper —
**For PASTEL, WATERCOLOR
and CASEIN**

Striking poster effects are produced
by exposing a part of the paper
to represent highlight or shadow.

**THE MORILLA COMPANY
NEW YORK 10 • LOS ANGELES 5**



Kurt H. Volk, Inc.
TYPOGRAPHERS
228 East 45th Street
New York 17, N. Y.

ready reference

to have your firm listed call YUkon 6-4930

ART MATERIALS

Lewis Artists Materials Inc.
Sole distributor of Mercury Products
158 W. 44 St., N. Y. C. JU 6-1090

N. Y. Central Supply Co.
Complete stock • Prompt service • Open Sat.
62 - 3rd Avenue, nr. 11th St., N.Y.C. GR 3-5390

COLOR SERVICE

Acorn Color Laboratory
Dye transfer prints from transp. & ektacolor.
168 W. 46th St., N. Y. C. CI 7-2260

COLORSTATS

Ralph Marks Color Labs
Low cost, full color reproductions from color
transparencies and opaque copy.
344 E. 49 St., N. Y. C. 17 EL 5-6740

HISTORICAL PRINTS

The Bettmann Archive
Old time prints and photos, any subject. Events,
Industries, Fashion, Decors. Ask for folder 6A.
215 E. 57th St., N.Y. 22 PL 8-0362

ILLUSTRATION

Steven Vegh, Jr.
Aeronautical & Marine (Figures Included)
1262 Brook Ave., New York 56 LUDlow 8-1740

MECHANICALS

Murray Levy
Fast, clean, accurate. Multi-color separations.
299 Madison Avenue, NYC 17 MURrayhill 2-4979

Walt Mesmer
Layout & illustration; humorous spots
114 E. 40 St. MU 2-6138

PHOTO EMPLOYMENT SERVICE

Prestige Personnel Agency
Experienced and trainees—all phases
Careful screening—no charge to employer
130 W. 42 St., New York 36 BR 9-7725

PHOTO SERVICES—COLOR

Robert Crandall Associates, Inc.
Duplicates, retouching, assemblies, photocompos-
ing, processing.
58 W. 47 St., N. Y. C. 36 CI 7-7377

Ferrara Color Studios, Inc.
Creators of Colorsemblies
Ektas assembled, retouched, duplicated
112 W. 48 St., NYC 36 Plaza 7-7777

Hamilton Color
35 mm. & Stereo Duplicates
127 N. 2nd St., Hamilton, Ohio

Kurshan & Lang Color Service
24 Hour Custom Ektachrome processing
Duplicating & Dye Transfer Prints
10 E. 46th St., N. Y. 17 MU 7-2595

PHOTO SERVICES—B&W

Modernage Photo Services
Two Laboratories:
319 E. 44 St. 480 Lexington Ave.

Prints for reproduction in grey-scales to meet
exacting requirements of all printing processes

- Developing and printing for magazines and industry
- Copying of artwork
- Commercial photography; studio available by hour and day

Call Ralph Baum

LExington 2-4052

RETOUCHING

Ted Bellis
Flexichrome, Carbro, Dye Transfer, Black & White
10 W. 33rd St., N. Y. C. PE 6-6850

Color Transparency Retouching Studio
Finest Retouching and Assembling
58 West 47 St., NYC 36 CI 7-7377

Robert Crandall Associates, Inc.
Transparency retouching and assembling by
experts.
58 W. 47 St., N. Y. C. 36 CI 7-7377

Davis & Ganes
Color correction/retouching—Transparencies,
Dye Transfers, Carbro. Flexichrome coloring.
516 5th Ave., N. Y. 36 MURray Hill 7-6537

Herstmann & Riehle
Black & White, Industrial & Flexichromes
475 Fifth Ave., N. Y. C. MU 5-7258

Tulio Martin Studios
Transparencies
58 W. 57th St., N. Y. 19 CI 5-6489

Frank Van Steen
Color Retouching.
370 Lexington Ave., N. Y. C. LE 2-6515

SALES PRESENTATIONS

Robert Crandall Associates, Inc.
Projection duplicates of excellent quality.
58 W. 47 St., N. Y. C. 36 CI 7-7377

Presentation Department
• Visual Aids • Promotional Material • Silk Screen
4 W. 40th St., N. Y. C. LONgacre 4-4590

Rapid Art Service, Inc.
Creative Art Studio • Silk Screen • Typesetting &
Letterpress • Bookbinding • Charts and Maps •
Exhibits & Displays • All under one roof, with 50
craftsmen and 15,000 sq. ft. of space to give you
the fastest service in New York.
304 E. 45th St., NYC 17 MURray Hill 3-8215

Wiener Studio
Charts • Posters • Slides • Hand Lettering
12 East 37 St., N. Y. C. MU 6-0656

SILK SCREEN PROCESS

Jaysee Display Advertising, Inc.
Quality reproduction. Posters and displays.
12 E. 12th St., N. Y. 3 OR 5-7280

Masta Displays Inc.
20 years leadership in silk screened
posters and displays
230 W. 17th St., N. Y. C. CH 2-3717

Rapid Art Service, Inc.
Midtown's largest silk screen shop
highest quality — fastest service
304 E. 45th St., NYC 17 MURray Hill 3-8215

STILL LIFE

Sidney Gold
Renderer of merchandise, jewelry, all mediums.
673 Fifth Ave., New York 22 TEMpleton 2-8876

STOCK PHOTOS

Walter Chandoha
Animal Photography—Specializing in Cats & Dogs
Box 237, Huntington Station, L. I. HAMilton 7-8260

Frederic Lewis
Photographs of Everything
36 W. 44th St., NYC 36 MU 2-7134

Underwood & Underwood Illustration Studios, Inc.
Reserve illustrations for advertising . . . Editorial
& promotional use. Not connected or associated
with any other company using the Underwood &
Underwood name. See our advertisement p. 57.
319 East 44th St., N. Y. 17 . . . MU 4-5400
646 North Mich. Ave., Chicago 11, Ill. DE 7-1711

Underwood & Underwood News Photos, Inc.
All subjects: Historical, Industrial, Scenics,
Agricultural, Geographical, Personalities, etc.
Also Transparencies. Ask for Free Listing.
3 W. 46th St., N. Y. C. 36 JU 6-5910

TELEVISION SERVICES

Edstan Studio
Slides, Telops, Flips, in b/w and color
75 W. 45th St., NYC 36 CI 5-6781
National Studios
Hot Press, Slides, Telops, Animatics, Flips, etc.
42 W. 48th St., NY 36, NY JUDson 2-1926

TYPOGRAPHY

The Composing Room, Inc.
Advertising Typographers
130 W. 46 St., N. Y. JUDson 2-0100
Frost Bros., Inc.
Advertising Typographers since 1921
228 East 45th St., N. Y. 17 MU 2-1775
Typography Shops, Inc.
All Latest Faces - Hand, Lino.
245 - 7th Ave., N. Y. C. OR 5-7535-6-7

classified

SPACE AVAILABLE in excellent location for all-around artist. Possible reciprocal working arrangements with one man studio. Nominal rent. Box 3000, Art Direction, 19 W. 44 St., NYC 36.

FREE LANCE LETTERER—finishes and comps—wishes work space arrangement with studio or agency. Box 1601, Art Direction, 19 West 44th Street, New York City 36.

PACKAGE DESIGNERS—We are looking for two experienced Package Designers—men or women—with strong graphic design and lettering background, to add to our expanding staff. Robert Zeidman Associates, 128-130 East 56th Street, New York City. Plaza 8-0780.

EXPERIENCED RETOUCHER, f.i. handled nat. accts. b/w, high fashion, merchandising, soft goods; flex. color. Interested in work space or staff pos. Box 3001, Art Direction, 19 W. 44 St., NYC 36.

FREE SPACE—Midtown NYC. Studio seeks 3 exp. boardmen for machs, comps, spots, etc. Air cond, congenial, private partitioned set-ups. Must be reliable with some outside work. CI 6-2302.

FREE LANCE ARTIST wishes to share space with other free lancers. Ezra Jack Keats, 112 East 31st Street, NYC. MUrrayhill 6-2954.

ART REP FOR well known color retouching studio—all color mediums—transparencies, dye transfers, carbos & Flexichromes. Commission. Box 3002, Art Direction, 19 W. 44 St., NYC 36.

HIGHER
and **HIRE** art personnel
through
ALLAN KANE
PLACEMENT AGENCY
6 E 46 ST. Yukon 6-9585

INDEX

(continued)

Davidson, R. J.	58
Delta Brush Mfg. Co.	55
Director's Art Institute	54
Eastern Studios	57
Eastman Kodak Co.	11
Edstan Studios	14
Famous Artists Schools, Inc.	19
Faraghan Studios, George	44
Flax Co., The	49
Flexo-Lettering of New York	10
Friedman Artists Supplies, A. I.	54
Friedman, Estelle	8
Friedrichs Co., E. H. & A. C.	55
Glaubach, Stanley	22
Grace Letter Co.	22
Guassin-Radin Studios, Inc.	9
Haberule Co., The	28
Headliners, Inc.	17
Heil, Gene	57
Ingersoll Studios	18
Interstate Photographers, a Division of Interstate Industrial Reporting Service, Inc.	61
Johnstone & Cushing	18
Kane Agency, Allen	59
Keller Co., D. F.	43
Kent Studios	54
Kleb Studios	9
Kurshan & Lang	21
Kurshan Color Service, Norman	55
Lacey-Luci Products Co.	55
Langston Monotype Company	18
Laufer Chemicals, Inc.	54
Lettering, Inc.	80
Lewis Studios, Inc.	51
Marks Color Labs, Ralph	54
Medina, Mildred	18
Müller Advertising Production, William	43
Mohawk Paper Mills, Inc.	18
Morilla Company, The	58
Murphy, Albert B.	55
National Studios	14
Near-North Guild	43
New York State Employment Service	59
North Studios, Charles	21
Palette Art Co., Inc., The	55
Peterson Color Labs	54
Philadelphia Art Supply	44
Photolettering, Inc.	3
Pitt Studios	20
Radiant Color Co.	45
Rapid Art Service, Inc.	19
Rapid Typographers, Inc.	16
Richman Studios, Inc., Mel	52, 53
Salsbery Studios, Lee	8
Saral Paper Co.	54
School of Visual Arts	59
Shive Artist's Colors	7
Sickles Photo-Reporting Service	18
Skilset Typographers	51
Speedy Products, Inc.	15
Statmaster Corp.	9
Stik-A-Letter Co., The	57
Studio Roman	22
Talens & Son, Inc.	23
Tech Photo Labs	57
Underwood & Underwood Illustration Studios, Inc.	57
Volk, Inc., Kurt H.	58
Weco Studio	22
Winsor & Newton, Inc.	17

WA
SA

**COURSES IN: ILLUSTRATION, TV ART
LAYOUT, DESIGN, FASHION, PAINTING
STYLIZED CARTOONING, RENDERING
RETOUCHING, AIRBRUSH, LIFE DRAWING
PASTE UP, LETTERING & TYPOGRAPHY**

SCHOOL of VISUAL ARTS

245 E. 23 St., New York 10, Catalog D

ART STUDIO REP Interested in expanding his services and income

Large studio specializing in art work for Sales Promotion material and Industrial Literature has sound opportunity for ambitious representative with active accounts who wishes to increase his present business and have the extra talent and facilities necessary to go after new business. Your answer will be held in confidence; for appointment write: Box 1703, Art Direction, 19 West 44th Street, NYC 36.

A unique opportunity for a small or medium size ART STUDIO OWNER

If you are tired of being contact man, art director, and glorified messenger boy . . .
If you plan to take a vacation but never get around to going . . .
and, if you worry about what would happen to your business if you got sick or had an accident . . . then you will be interested in seeing us. Principals only, please write in strictest confidence for a personal interview. Box 1702, Art Direction, 19 W. 44 St., NYC 36.

HIRING ARTISTS?

Call "The Art Unit" or 7-9100
New York State Employment Service
119 Fifth Ave. New York 3, N. Y.

A specialized placement service
for both employers and applicants in
the field of commercial art.

NO FEE CHARGED TO ANYONE

LOOKING for an artist, designer, or an artist for your staff

**Contact—
ARTIST GUILD PLACEMENT SERVICE**

Artist Guild of Chicago

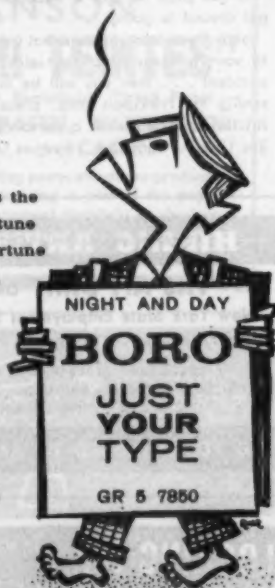
Did you say
burrow
for
Treasure?



No, I said
BORO
FOR
FORTUNE

I DON'T
DIG IT!

BORO has the
entire Fortune
Series, Fortune
Extrabold,
Fortune
Bold,
Fortune
Light
also
complete
series of
Clarendon
Standard
Venus



BORO
TYPOGRAPHERS, INC.
ONE OF THE GREATEST TYPE LIBRARIES IN AMERICA
37 E. 21st St. GR 5 7850

a monthly feature



DIRECTIONS by Stephen Baker

what in the world is "hard sell"



With the booming national economy coming to a temporary slowdown — "recession" is the favorite word for it — advertisers are taking another, more critical look at their advertising. Many of them insist on results, not long-term, but immediate results.

More often than ever, art directors are finding themselves exposed to the battle cry: LET'S PUT SOME HARD SELL INTO THESE ADS!

Now, what in the world is hard sell? We have spent many years in this business, gone through various stages of panic-stricken periods before, but we still are not quite clear on the definition of hard sell. Maybe we're not sensitive enough to the nuances of semantics. Or, possibly, nobody else knows either.

Apparently, hard sell is an expression invented exclusively to connote "selling hard." This is a noble ambition, all right. It occurs to us, however, that this ambition has been with us for a long time. In fact, we are told that is what we are getting paid for.

About the only reasonable conclusion we have been able to come to after all these years is that good advertising sells hard, and lousy advertising sells nothing.

Some people seem to have a neat answer to the question of what is meant by hard sell. They close their eyes and immediately before them is a vision of a "hard sell advertisement." It's all very simple, they will explain to the art director who is, naturally, less versed in the techniques of selling.

Make your headline as big and as bold as possible, preferably slanting uphill or downhill on the page. Make everything equally dominant in the ad so that nothing has to take a back seat to anything. Have pictures overlap each other and don't ever keep them horizontal, else the layout become "static." Add a sunburst effect for good measure; this really will create excitement, leave

the reader all shook up, and make him run begging to the store for the merchandise.

Every time this prototype of a hard sell advertisement is explained to us, we get even more confused. If these gimmicks are the ingredients of hard sell, why does a simple, classic layout, such as that used in the Hathaway series, make people start clamoring for the shirts the very next day? What kind of layouts sell Marlboro cigarettes? Are they soft sell or hard sell? Polaroid cameras are sold with a minimum of shouting. So are Fords, Chevrolets, Coca-Cola and Pepsi-Cola.

It seems to us that none of these campaigns rely on superficial layout techniques, such as self-conscious arrangement of elements on the page. Rather, the creators of these campaigns have concerned themselves with the essence of hard sell advertising; a good, basic advertising theme, thought out carefully. They all have certain elements in common, and these really have little to do with the layout.

The "ideas" in them are related to the products.

The information presented is specific.

The ads are interesting.

They say what they mean. Both writers and artists have apparently expended major effort in finding out something noteworthy about the products. From that point, the ads practically made themselves.

To imagine that an ad will sell hard merely because the elements in a layout have been tinkered with shows a naive belief in miracles. To think that so-called hard sell layouts will assure sales is as fallacious as to think that soft sell layouts do not sell hard. It's the substance of the ads that helps the consumers make up their minds. Not the sunburst effect.

le him
e mer-

hard
to us,
these
hard
ayout,
y ser-
or the
nd of
Are
laroid
m of
Coca-

cam-
tech-
ange-
ather,
have
ce of
c ad-
fully.
com-
o do

d to

cific.

writ-
nded
hing
rom
nade

hard
out
aive
so-
ales
sell
sub-
con-
the
●